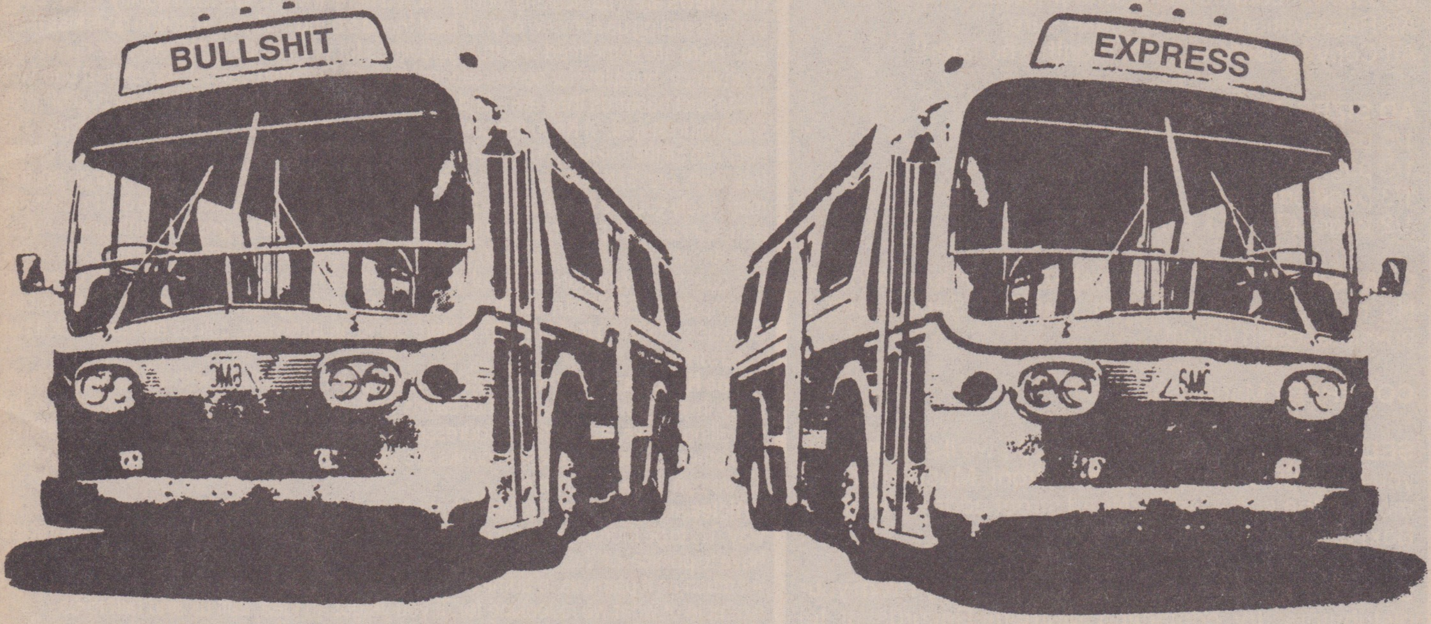
MAXIMUMROCKNROLL

august 93. #123. $2.00. newsprint for life.

CORPORATE D.I.Y.

IS

PRETTY VACANT.



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COVER: By Martin Sprouse

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Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415)648-3561/ Fax/Modem (415)648-5816

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MAXIMUM ROCKNROLL RADIO

Michelle Haunold
Radley Hirsch
Ken Sanderson
Jon Von
Paula Hirsch
Kenny Kaos
Alisa Schulman
Last Will

CFLR	Sudbury, Ont
106.7 Cable	Thursday 6PM
CFMU	Hamilton, Ont
93.3FM	Monday 11:59 PM
CHRY	No York, Ont
105.5FM	Wednesday 1AM
CKCU	Ottawa, Ont
93.1FM	Last Mon of month 10PM
CKMS	Waterloo, Ont
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KZUM	Lincoln, NE
89.3FM	Wednesday midnight
WBNY	Buffalo, NY
91.3FM	Thursday 6PM
WCNI	New London, CT
91.1FM	Sat midnight
WDBM	E. Lansing, MI
88.9FM	Thursday midnight
WMPG	Portland, ME
90.9FM	call station
WPRK	Winter Park, FL
91.5FM	Wednesday 10PM
WPTS	Pittsburgh, PA
98.5FM	Saturday 11PM
WYRE	Waukesha, WI
103.9FM	Fri 8PM & Sun 9PM
WZRD	Chicago, IL
88.3FM	Sunday 3:30PM
Radio Pomme	Louviers, France
91.6FM	Saturday 5PM
4YOU	Rockhampton, Australia
98.5FM	Monday 2AM
4ZZZ	Fortitude Vly, Australia
102.1FM	Sat noon

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists.

JEFF BALE
SUPERSUCKERS-She's My Bitch-45
THOSE UNKNOWN-Goin' Strong-EP
BULLOCKS-Up And Down-EP
D-GENERATION-No Way Out-45
QUINCY PUNX-Get The Humans-EP
TEENGENERATE-live
KIDD DEATH-Lowbrow-45
SIDEBURNS-Never Give In-EP
DWARVES-Anybody Out There-45
RANCID-LP

SUZANNE BARTCHY
DISGRACE-Nobody's Toy-EP
PROPAGANDHI-How To Clean Everything-LP
MALACHI CRUNCH/MAGGOT-split-EP
GRIEF/DYSTOPIA-split EP
ZIPGUN-I Can't Wait-EP
NOMEANSNO-Why Do They Call Me Mr. Happy?-LP
SEEIN' RED-It Takes Three to...EP
NATIONS ON FIRE-Burn Again...EP
V/A-It's All Been Said Before...EP/DEMISE-LP
DISGRACE-Nobody's Toy-EP/LOS CRUDOS-EP

CHRIS DODGE
V/A-Split Personality-EP
GRIEF/DYSTOPIA-split EP
UNBIASED-EP
SUPERSUCKERS-She's My Bitch-45
SCHLONG-Squattin' On The Pot-LP
PLAINFIELD-BC Locker Plant-45
CRUSADE-tape
LOS CRUDOS-La Rabia Nubla Nuestros Ojos-EP
JOHN HENRY WEST-live
GARY COLEMAN-My War-CD

JOE DONOHOE
NOMEANSNO-Why Do They Call Me...-LP
PLAINFIELD-BC Locker Plant-45
INHALANTS-The Inhalants-EP
SUPERSUCKERS-She's My Bitch-45
BORN AGAINST/UNIVERSAL ORDER-split EP
MALACHI KRUNCH/MAGGOT-split EP
PINK LINCOLNS-Sumo Fumes-EP
LOS CRUDOS-La Rabia Nubla Nuestros Ojos-EP
HALO OF FLIES-First Show-LP
SMUT-Goodness No Grief-45

LALI DONOVAN
LOS CRUDOS-La Rabia Nubla Nuestros Ojos-EP
Exedra-#4-zine
AVAIL-EP & live
V/A-Departure-EP
SEEIN' RED-It Takes 3...-EP
PINK LINCOLNS-Sumo Fumes-45
V/A-God's Chosen People-LP
PROPAGANDHI-How To Clean Everything-LP
ZIPGUN-I Can't Wait-EP
BORN AGAINST/UNIVERSAL ORDER-split EP

KARIN GEMBUS
HOOVER-live & new stuff
BORN AGAINST/UNIVERSAL ORDER-split EP
SPORK-EP/SELFISH-EP
V/A-God's Chosen People-LP
GROUNDWORK-Living In Fear-EP
LOS CRUDOS-La Rabia Nubla Nuestros Ojos-EP
AGE-2xEP/WENDY O-MATIK-spoken word
FUGAZI-In On The Kill Taker-LP
IVICH-Chacun Sa Verite-EP/SEEIN' RED-EP
FIDDLEHEAD-Dod E-EP/FRANKLIN-EP

WALTER GLASER
FUGAZI-In On The Kill Taker-LP
BRATMOBILE/VERONIKA LAKE-split 45
J CHURCH-Sleep-45
BLOOM-Crush-EP
ROCKET FROM THE CRYPT-Lie-45
TSUNAMI-Deep End-LP
PLAINFIELD-BC Locker Plant-45
FIDDLEHEAD-Dod E-45
JACK O FIRE-Bring Me...-45
RAMONES-We Are The Punk Generation-EP

MICHELLE HAUNOLD
TILT-Play Cell-LP
RED AUNTS-Drag-LP
CAMPUS TRAMPS-VaVaVoom-EP
RAMONES-We Are The Punk Generation-EP
BRACKET-Giant Midget-EP
V/A-Killed By Death Vol 7-LP
V/A-Bloodstains Across California-LP
ZIPGUN-I Can't Wait-EP
TEEN IDOLS-Old Days-EP
TEENGENERATE-live

MICK KRASH
FUGAZI-In On The Kill Taker-LP
HOOVER-live
SPORK-EP
IVICH-Chacun Sa Verite-EP
SEEIN' RED-It Takes 3...-EP
V/A-God's Chosen People-EP
BORN AGAINST/UNIVERSAL ORDER-split EP
BUZZCOCKS-Trade Test Transmissions-LP
FIDDLEHEAD-Dod E-EP
LOS CRUDOS-La Rabia Nubla Nuestros Ojos-EP

MIKE LAVELLA
MONO MEN-Shut The Fuck Up-10"
SUPERSNAZZ-Superstupid-LP
ROY LONEY & A-BONES-Boy Meets BONES-EP
GUITAR WOLF-live
THE MAKERS-live
GIRL TROUBLE-New American Shame-LP
JACK O' FIRE-Bring Me The Head...-45
JON SPENCER BLUES EXPLOSION-Extra Width-LP
TEENGENERATE-live
THE TROUBLEMAKERS-live

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), CD-only release, or cassette-only release.

RAY LUJAN

KILL SYBIL-LP	SMALL FACTORY-live
FUGAZI-In On The Kill Taker-LP	TILT-Play Cell-LP
STAND GT-Toasting Gears-EP	LOVESICK-Sunflower-45
QUAHOGS-Glaze-EP	PROPAGANDHI-How To Clean Everything-LP
BRATMOBILE-Potty Mouth-LP	RANCID-live

TIMOJHEN MARK

JOHN HENRY WEST-tape & live	LOS CRUDOS-La Rabia Nubla Nuestros Ojos-EP
SPARKMARKER-Plug-EP	BORN AGAINST/UNIVERSAL ORDER-split EP
AVAIL-EP & live/AGE-Guilt-2xEP	V/A-Bloodstains Across California-LP
GROUNDWORK-Living In Fear-EP	EROSION-III-LP
V/A-God's Chosen People-LP	V/A-It's All Been Said Before-EP

DEVON MORF

Pete Winslow-my memories of him	NOT SO HAPPY-tape
POISON IDEA-We Must Burn-LP	SPORF-EP
TILT-Play Cell-LP	TEENGENERATE-live
UNBIASED-EP	40% SALIENT SOLUTION-live

SMELLY MUSTAFA

KARP-EP	JACK O' FIRE-Bring Me The Head-45
POISON IDEA-We Must Burn-LP	HAMMERHEAD/GODHEADSILO-split 45
PECKER TRACKS-EP	KIDD DEATH-Lowbrow-45
FAXED HEAD-Necrogenometry-EP	ALL YOU CAN EAT/BLOWNAPART BASTARDS-EP
BORN AGAINST-live	CUM DUMPSTER-live

NEIL NORDSTROM

V/A-I Kill What I Eat-CD	V/A-Attack With A Vengeance-CD
END OF THE LINE-LP	GRIEF/DYSTOPIA-split EP
UNBIASED-EP/SELFISH-EP	V/A-Split Personalities-EP
DEMISE-Cruel Reality-LP	NTC-God's Muzak-EP
RINGWORM-CD/EXHUMED-EP	VITAL REMAINS-live

OWEN PEERY

PROPAGANDHI-How To Clean Everything-LP	WORLDS COLLIDE-live at Gilman
WIDER-Triangle-EP	UNDERSIDE-live at Gilman
FRANKLIN-Something Blue-EP	HOOVER-live at Epicenter
POT VALIANT-live at Gilman	MIND OVER MATTER-Hectic Thinking-EP
V/A-Departure-EP	FUGAZI-In On The Kill Taker-LP

BRUCE ROEHRS

TEENGERNERATE-live/RED AUNTS-Drag-LP	LOS CRUDOS-La Rabia Nubla Nuestros Ojos-EP
STATICS/SPOILED BRATS-live	V/A-Killed By Death #7-LP/SUPERSNAZZ-LP
SHITHEADS/NO OFFENSE-split EP	POP CRASH COLAPSO-Pigs-45/SUFFER-EP
V/A-Front To Back-LP/CAMPUS TRAMPS-EP	GORE DOCTORE-EP/POISON IDEA-We Must...-LP
V/A-Bloodstains Across California-LP	SUPERSUCKERS-She's My Bitch-45

KEN SANDERSON

V/A-Vinyl Retentive-2xLP	LOS CRUDOS-La Rabia Nubla Nuestros Ojos-EP
BORN AGAINST/UNIVERSAL ORDER-split EP	MONO MEN-Shut Up!-10"
SCHLONG-Squattin' On The Pot-LP	POISON IDEA-We Must Burn-LP
V/A-It's All Been Said Before-EP	ABC DIABOLO-LP
DEMISE-LP/UNBIASED-EP	FUGAZI-LPFLAT DUOJETS-Safari-CD

JON VON

CREAMERS-Hurry Up And Wait-CD	BUM-Wanna Smash Sensation-CD
TILT-Play Call-LP	SUPERSNAZZ-Superstupid-LP
PINK LINCOLNS-Sumo Fumes-EP	RED AUNTS-Drag-LP
SUPERSUCKERS-She's My Bitch-45	CAMPUS TRAMPS-VaVaVoom-EP
YAWP!-World According To-LP	PROPAGANDHI-How To Clean Everything-LP

TIM YOHANNAN

LOS CRUDOS-La Rabia Nubla Nuestros Ojos-EP	V/A-Back To Front Vol 1-LP
RAMONES-We Are Punk Generation-EP	V/A-Bloodstains Across California-LP
RED AUNTS-Drag-LP	V/A-It's All Been Said Before-EP
SHITHEADS/NO OFFENSE-split EP	V/A-Killed By Death Vol 7-LP
YOUTH BRIGADE-Full Force-EP	V/A-Split Personality-EP

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#43/Dec '86. Varukers, BGK, State Of Confusion, Stetz, Crash Box, Dehumanizers, Creeps, Nasal Sex, Billy & The Willys, "Child Abuse."

#46/Mar '87. False Prophets, Misanthropic Charity, Anti-Cimex, Cagalhoes, Ax/ction Records, Damage, Face First, Brains Of Humans, "Prisons: Society's Greatest Crime."

#47/Apr '87. Heresy, Ripcord, Electro Hippies, L'Attentat, Condemned Attitude, Dissent, Nothing In Particular, Capital Scum, Bomb, Useless Pieces Of Shit, Quod Massacre, Desperate Minds, Manson Youth, I Refuse It, Depo Provera, "Populism."

#48/May '87. Mr T Experience, Wimpy Dicks, Opinion Zero, KGB, Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th'Inbred, Accused, "Jesse Helms," "H1 Work Permits."

#49/Jun '87. COC, Short Dogs Grow, Painted Willie, Diddly Squat, Pin Prick, SAD, A Priori, Infection, "Shred Of Dignity," Flipside zine, "AIDS & The Sexual Counter-revolution."

#50/Jul '87. Newtown Neurotics, Bulimia Banquet, Indigesti, Euthanasia, RF7, Lethal Gospel, Sedition, Grumpforts, Screeching Weasel, "Putting On Shows In The UK."

#51/Aug '87. Isocracy, Nick Toczek, Stikky, SDI, Ruido De Rabia, "Ideological Fanaticism."

#52/Sep '87. Crucial Youth, Bad Dress Sense, Filthy Christians, Baby's Got A Gun, Fratricide, The Sins, Krull, Bomp magazine, "Secret Govtt In America."

#55/Dec '87. Culture Shock, The Web, Intense Mutilation, Where's The Pope?, Dan, Duck Duck Goose, Stevie Stiletto, Fail-Safe, Hong Kong punks, "Draft Registration," "Thinking About Eating: Vegetarianism," "Pacho Mama: Nature And Technology."

#56/Jan '88. Beatnigs, Neurosis, Civilised Society?, Hunger Artist, SANE/Freeze.

#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, Chumawamba on Northern Ireland.

#61/Jun '88. Women's Issue with Frightwig, Mecca Normal, Yeastie Girlz, Burning Bush, Bitch Fight, Ruth (Mordam) and Joanna (De Konkurrent), "Nicaragua with Jane Guskin," Positive Force DC sexism discussion w/Cynthia Connolly, Amy Pickering, Alex MacKaye, Guy Picciotti.

#62/Jul '88. No For An Answer, Panx Romana, Filthy Few, Original Disease, Political Silence, Hate Crew, Gna Gna, Boo Hiss Pffht, Steve Ignorant on Crass, "Native Land Rights."

#63/Aug '88. Crimpshrine, Dag Nasty, Christ On A Crutch, God, Sockeye, Mental Disturbance, Weenie Roast, Love Gods In Leisure Shirts, "Free Trade and Acid Rain," "Meese Is A Pig."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#65/Oct '88. SNFU, Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention!, Fear Of God, Spongetunnel, Oncle Slam, KBO!, Really Fast Records, @narchy Conference in Toronto, "NYC Riots", "The End Of The World As We Know It."

#67/Dec '88. Pagan Babies, Thatcher On Acid, Joyce McKinney Experience, Adolescents, Murray Bowles mimi-photo zine, "Federal Investigators and Your Rights," "Ed Meese and Pornography."

#68/Jan '89. The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Não Religão, Sonic Disruption Theory, Sanov 1, SSDC, "Top 15 Albums Covers," "A Trip To Communist Cuba," "Skins and Nazis."

#69/Feb '89. Bad Religion, Annie Anxiety, Forgotten Rebels, Decadent Few, Sick Of Intolerance, Breakdown, False Hope, Youngblood, Media Children, "South African Political Landscape."

#70/Mar '89. DOA, Spermbirds, Agent 86, The Walking Ruins, City Indians, Seizure, Cadavres De Niños, "GG Declares Suicide." "Eugene Gardens In East Germany," Doug Minkler.

#72/May '89. Naked Raygun, 7 Seconds, Jingo De Lunch, Die Trottel, Glee Club, Sociedad Violenta, Alternative Inuit, BFD, Maaseudun Tulevaisuus, Amnesia, Hate X9, Blu Bus Records, "Big Mountain Relocation," "Technology."

#73/Jun '89. Crime, Fidelity Jones, Maggot Sandwich, Jailcell Recipes, Bambix, Earth Army, The Dread, Organ Donors, Dawn Of Liberty, No Alternative, "Nazi Resurgence in Germany," "Book Your Own Fucking Tour," "Nightline TV Discrimination."

#74/Jul '89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#80/Jan '90. Seein' Red, Ultraman, Instigators, Libido Boyz, Sacred Hate, Just Say No, Sugar Shack, Mark Of Cain, Born Against, Pennywise, Provocative Punk Productions, Gutwrench, Jello Biafra on 'Terminal City Ricochet'.

#81/Feb '90. Hard-Ons, Concrete Sox, Naturecore, Blockade, Public Humiliation, 7 Minutes Of Nausea, Colera, Rhythm Collision, Zero Boys, "See Hear," "UK Indie Press," "Panama Invasion."

#82/Mar '90. Nausea, Les Garcons Boucher, Antiseen, Abs, Neanderthal Sponge, SS-20, Scared Straight, Oi Polloi, Malachi Krunch, PAinful X-tremeties, Aku-Aku, "Milkbone Collective," Kevin Army, "Dirty Rotten Press."

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Headstrong, Bone Shavers, Flagrants D'Eli, "The Shadow," "War On Drugs."

#84/May '90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America," "Old Aussie Punk."

#85/Jun '90. NoMeansNo, Fuel, Sink, Filth, Norman Bates & The Showerheads, Pleasant Valley Children, Rednecks In Pain, Volkswhale, Mosh Potatoes, Bad Karma, Blow Hard, Integrity, Crucial Response Records, "The IRA In America."

#87/Aug '90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk," "Redwood Summer."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#89/Oct '90. The Offspring, Glee Club, Indecision, Sanity Assassins, Grant Hart, Monsula, Strike Out, Apocalypse, Subvert, Haywire, Corn Flakes, Scuffy Tearaways, Dead Steelmill, "Subway Arts," "Racism," "US Aims In Sending Troops to Saudi Arabia," "Old Italian Punk."

#90/Nov '90. The Dwarves, The Radicts, Peggio Punx, Inside Out, Silverfish, Voodoo Glowskulls, Nuisance, Resistors, 2 Car Family, Special K, Ravings, Choke, 2 Million BC, 4Q.

#91/Dec '90. Poison Idea, Warlock Pinchers, Tijuana In Blue, Headspring, Hacesja, Out Loud, Ultra Violet Eye, Birth Defects, The Big Thing, "Gainesville Girls," "Japanese Racism In America," "Marlboro/Miller Boycott."

#92/Jan '91. Citizen Fish, Citizens Arrest, Derelicts, The Mummies, RDF, The Blisters, Black Bird, Colombian Neckties, Downside, Caustic Soda, Anodize, Zyklon-B, The Gits, Comb, Intent, "US Provocation and Iraqi Invasion," "US Covert Military Supplies To China," "NY and Berlin Squats."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#94/Mar '91. Karma Sutra, Laughing Hyenas, La Polla Records, Mr T Experience, Internal Autonomy, Rats Of Unusual Size, Herb Garden, CRI, Eye Hate God, "Skintronic Zine," "World War 3 Illustrated," "War Resistance," "New World Order," "Jeff Paterson," "War Censorship."

#95/Apr '91. Pegboy, Bored!, FOD, Nihilistics, Legend Killers, Wholes, Wooden Horse, Jughead's Revenge, Penetrator, Willard, Ghoul Squad, Humorgod, Peaceville, "Arab Lands And The US/Iraq Situation," "Noam Chomsky," "War Resistance News."

#96/May '91. "Soviet Punk" with Russian rock press, Moscow Rock Laboratory, Naive, DSK, Cramp In The Leg, Dumb, JMKE, A...Yee, ANCH, Newies, Auktsion, Grazhdanskya Oborona, Sailors Silence.

#97/Jun '91. NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, "White Nights," "DC Demos," "Culture Of Violence."

#99/Aug '91. Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#101/Oct '91. The Lunachicks, Specula, The Dread, Pagan Easter, The Avengers, The Lost, Cowboy Killers, Really Red, "Epicenter Zone and Blacklist Mailorder," "Report From The Moscow Barricades," "The Trouble With Revoltions."

#102/Nov '91. Intense Degree, Jello on P.C., Gray Matter, Nicky Garratt, One Blood, Bob of Vinyl Communications, The Cruel Elephant Club, Words Of Warning Records, The Fix.

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#104/Jan '92. Ian Mackaye, 23 More Minutes, Political Asylum, Twisted Red Cross Tapes, Hammerbox, Full Circle Records, Goober Patrol, Freak Beans, "SST vs U2," "The Business Of Punk."

#105/Feb '92. Nation Of Ulysses, Screeching Weasel, Bikini Kill, Surf Weasel, Scheleprock, The Dickies, Burning Bush, Davy Jones Locker.

#106/Mar '92. Wat Tyler, The Cynics, The Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women Regaining Control: Health Care," "Attica 20 Years Later," "H.E.A.R."

#107/Apr '92. The infamous April Fool's issue with The Fastbacks, Naked Aggression, Mono Men, The Richies, Golpe Justo, Dawson, Cross, Nirvana, Blind Spot, "Safe Sex," "Popsicle Festival."

#108/May '92. Spitboy, 15, Unsane, Dead Moon, Buzzov-en, Hijos De Nadie, MCR Co, "Unconstitution," "Piercing and Tattooing."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out," "Political Fantasy & Manipulation."

#110 pt 1/Jul '92. "Punks Over 30" issue with Steve Ignorant, Joey Shithead, Ian Mackaye, GG Allin, Tom Pig, Tommy Strange, Al Flipside, Bob Mould, Peter Plate, Boff Presley, Big Frank, Brian Edge, Dale Stewart, Bruce Pavitt, Calvin Johnson, Dave MDC, David Hayes, Dick lucas, Lawrence Livermore, Mykel Board, Jeff Bale, Tim Yo, Doc Dart, Murray Bowles, Glen Friedman, Greg Ginn, Jeff Pezzati, Jello Biafra, Joey RamoneMetal Mike, Pushead, Ron Wright, Leesa Poole, Stephan Ielpi, Thurston Moore, Ted Falconi, Vic Bondi, Dirk Dirksen, Ruth Schwartz, plus Upright Citizens, "Nirvanification."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History.".

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#114/Nov '92. Vic Bondi, Leatherface, Jonestown, Flaming Midget, Deconstruction, No Idea fanzine, 8-Bark, SNFU, Moral Crux, PKRK, The Overcoat, Flaming Demonics, Malignus Youth, Total Chaos, Unborn-SF, Transmisia, Hubert Selby Jr, "Election 1992: To Vote Or Not."

#115/Dec '92. Smut, Gas Huffer, The Gits, Underdog Collective, The Undead, Bugout Society, Mind's Eye, Thighmaster, Public Descent, The Wallmen, The Bollweevils, Bad Genes, Lumpen Proletariat, Landfill, Booby Trap, "Scenes From The Drug War," "Avoiding The Draft."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#118/Mar '93. Long Beach punk: Red Aunts, Ken All-Nite Rocker, Das Klown, Humpers, This Is Edwin; Last Man Standing, Tsunami, Man Is The Bastard, Didjits, Lou Giordano, Vicious Midgets, Dan & Dave Punk, "Twist"

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement"

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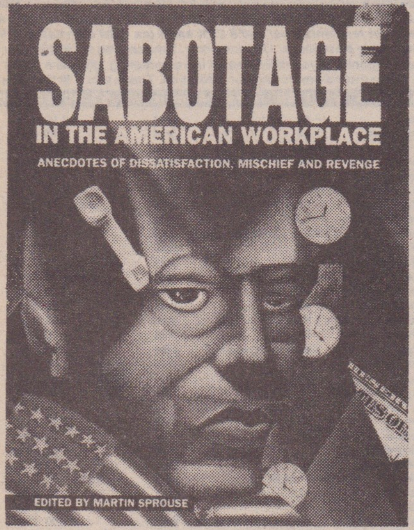

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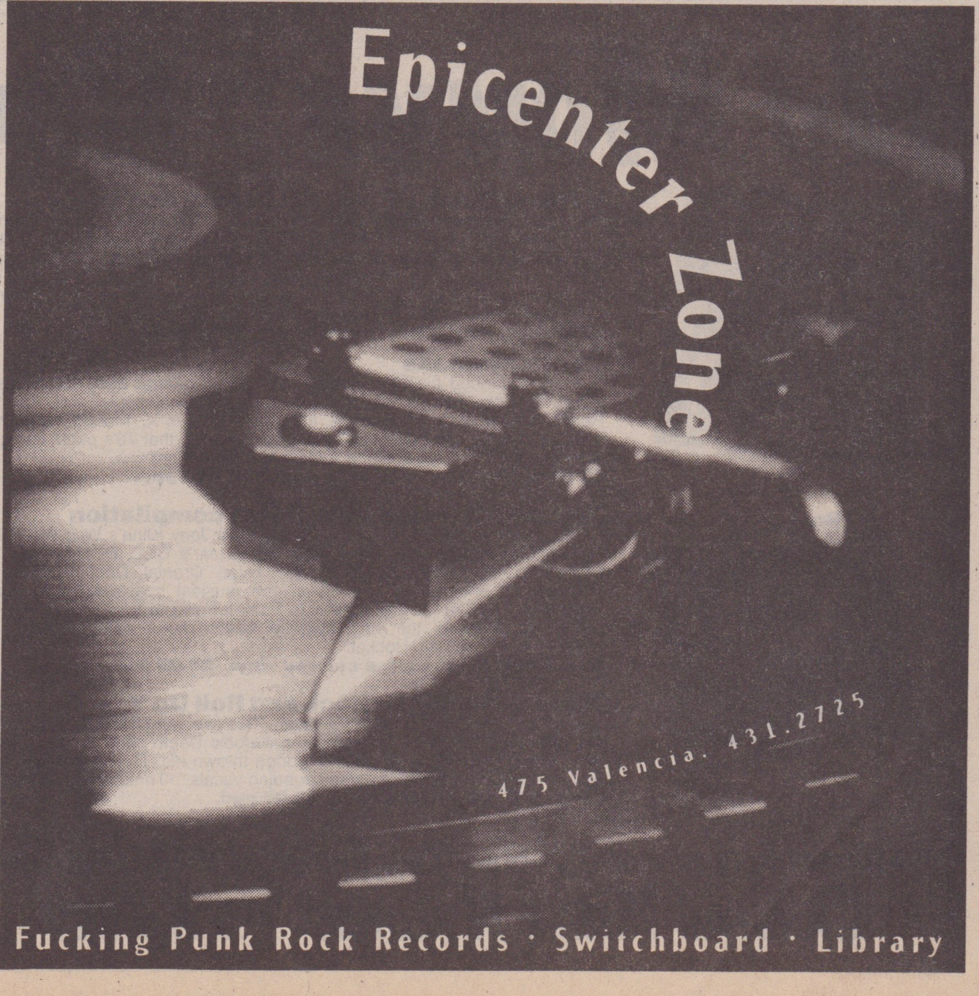

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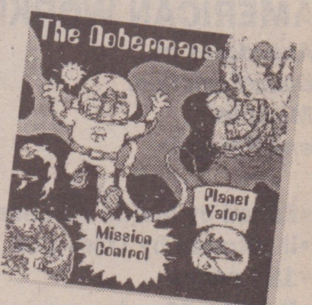

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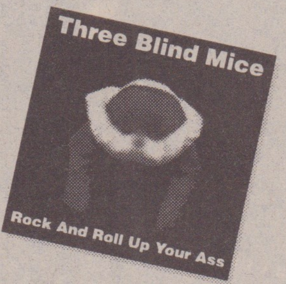

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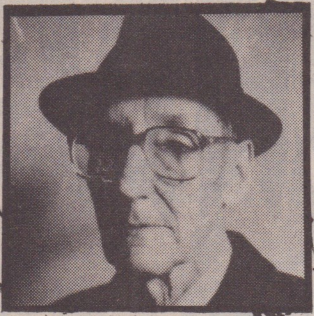

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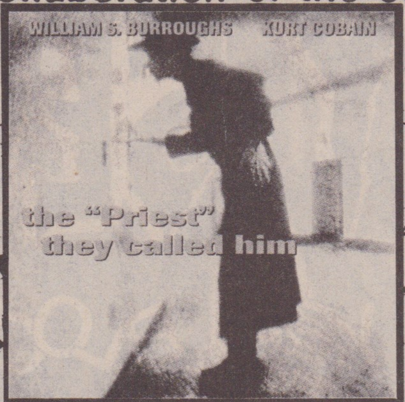

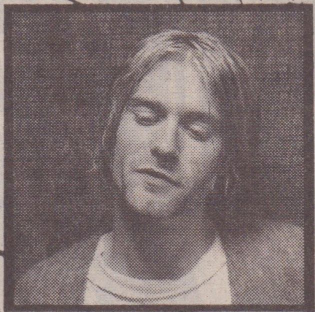

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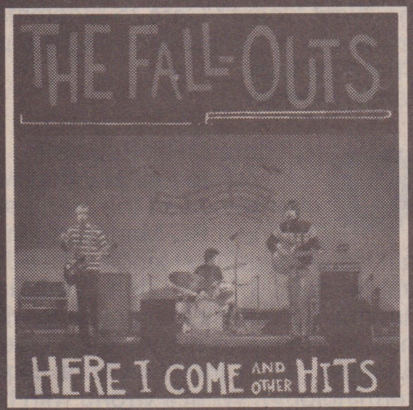

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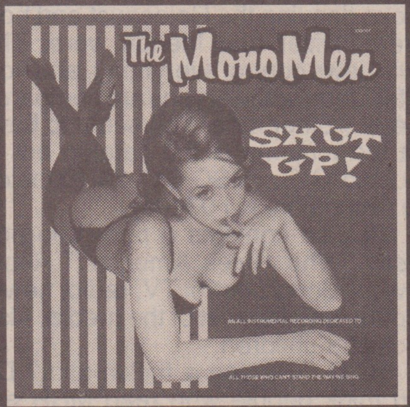

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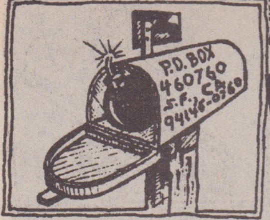
Letters



A Dear MRR,

We were recently informed about a letter written by Andre Gallant that appeared in issue #119. Andre is a member of a racist band called Negative Response and is well known to anti-racist activists in this area. On November 13, 1992, Anti-Racist Action organized a demonstration against a fascist rally that included a set by Negative Response. Three hundred anti-racist protesters showed up at the Roma Banquet Hall after it was learned that white supremacists had gathered inside. Old school Nazis were on hand including numerology nut John Ross Taylor, former head of the fascist Western Guard, and Jacob (Jack) Prins, former membership secretary, international ambassador and coordinator of the Western Guard Police. Both were there to receive awards "for years of service".

The evening's festivities were hosted by the racist Heritage Front, an organization headed by Wolfgang Droege, who was convicted in Toronto for painting white power slogans along the route of the 1975 African Liberation Day march, was jailed for his part in a conspiracy that planned to launch an armed invasion of Dominica, a small island of the Eastern Caribbean. (The conspiracy included the National Socialist Party of America, the National Alliance, Western Guard, and bother the American and Canadian Knights of the Ku Klux Klan).

So even though Negative Response were playing a private party hosted and attended by prominent members of the Canadian racist right-wing, Andre still claims that he and Negative Response "are not in any way racist". If this is true, then what was he doing there?

Also in attendance were local Nazis, Ra Ho Wa, an oi band whose name stands for Racial Holy War. Ra Ho Wa's vocalist, the Reverend Eric Hawthorne (whose real name is George Bvrdi) is the leader of the Canadian Church of the Creator, a pseudo-religious, paramilitary organization whose guiding light is their own publication entitled "The White Man's Bible".

Considering Andre Gallant's close ties to the fascist movement in Canada, it seems inconceivable that he continues to deny his right-wing political tendencies. His band has repeatedly been written up in "Up Front", the Heritage Front's newsletter (copies are enclosed with this letter) and there is even a video called "The Siege of the Roma" featuring "high energy music sets by Negative Response and Ra Ho Wa! being offered by the Heritage Front for $20. We urge everyone to inform others about Negative Response. Considering all the attention they've been receiving, it seems likely that they will change their name so be aware as possible when supporting new Toronto bands. Look to this letter section as well as Canadian scene reports for further news on Toronto's rising racist right-wing.

Anti-Racist Action/ Toronto, Canada

B MRR and Readers:

I just received a book catalog that I ordered from the classifieds of MRR #120. The add reads "Read anything good lately?... European legends and myths, western art, philosophy and ideology, and more." Why don't you tell the people what's really in the catalog G.G.? (not Allin (MSC 311-25 Kinnelon Rd./ Kinnelon, NJ 07405)) You fuckin prick. The truth is: this is a catalog from National Vanguard Books. Mr. G.G. left out what the "And more" is in the ad. The "And more" consists of "Race: science and sociology", Communism, Zionism, Feminism, and the Jews", "fiction: Race and Revolution".

Everything you want to know from books denying the Holocaust and how "great" Hitler and friends were. The "evil" Jews control everything. and how "intelligent" white aryans are compared to every other race. You seem to have left the majority of the catalog out of your ad G.G. (MSC 311-25 Kinnelon Rd./ Kinnelon, NJ 07405)

It also contains a poor boo hoo essay "Who Rules America?" About how the Jews control TV, radio, newspapers, and the rest of the media. Also books for children.

G.G., are you a fuckin idiot? Do you think people who read MRR are gonna order from this shithole catalog? Maybe if they ordered it already, they'll tear it up, piss on it and send it back you. Maybe next time I'm in NJ I'll stop by. I might piss on you too. And maybe if I'm feeling horny, I might fuck you. Everyone has your address. Be my bitch? Bird.

Send love letters, hatemail, death threats: PSC Box 70676/ PAFB, CO 80914

C Hey Lawrence Livermore,

Top marks and thanks a bunch for your column in Maximum Rock 'N' Roll #121 in which you said a kind word for labor unions. Now there's something you don't see too often in punk 'zines, music and ideology, but I thought you were right on the mark.

As a twenty-something shop steward and activist among clerical employees at New York University (we're affiliated with the American Federation of Teachers), it's often struck me that unions need to get more punk and that punks need to get more, well, unionized.

That is to say, unions could use a lot more of the D.I.Y. ethic, creativity, instinctive rejection to pointless bureaucratic hierarchy, and refusal to let old men with a Cold War mentality boss around the young.

And the punk movement could use a tad more of what the best unions and labor activists have emphasized: racial diversity, a deep and pragmatic awareness of radical history ("Yes, radicalism existed before the 60's"), and a strategic understanding that ultimately, it's economics that binds or divides us, not haircuts, fashion tips, or the question of whether you like your must fast or slow.

Anyway, thanks again and keep it together. How about some additional columns or articles on the topic? Is it true that the IWW is attempting to forge a synthesis similar to the above out on the West Coast? Care to recommend any books or publications on the topic?

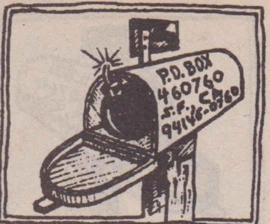
Check ya later,

Jamie Mowder

D Hi There MRR People!!

I wish to just say that whoever reviewed the *Harvest Of Decline* (LSC Manifesto) in the last issue (June) just kinda missed the whole point of the zine...Hardline? Hmmm, don't think that anything with a militant stance to it should be labeled Hardline (as in the "hardcore cliquey "terminology). What's wrong with having some principals these days in the hardcore scene that differ from the expected norm of anarchism, etc? It seems too easy to dismiss by just tagging it for easy reading. If you would have looked closer (maybe you did and were just afraid of what you saw?) you would have seen that the LSC manifesto is a purely socialist zine reflecting the views of a growing number of people these days.

Saying that, those who dismiss it as a trend should just take a look around them at the decaying capitalist states and wonder what they can do to change



the entire system step by step. After all, the "fortress" of capitalism is not only cracking but has visibly fallen into crisis and chaos today and will not last much longer. This is no trend in our hardcore scene, it's happening through all levels of working class society.

I don't want to turn this into some political rant or anything as I know that the letters page of MRR is only for the grumblings of those who feel that they've been ripped off by someone who took too long to send their EPs to them, but surely MRR can recognize the politics of a zine that has no bands, reviews, etc. Is the "no thanks list" really the most important part of it?

I'll finish up and say that those who wish to inquire more about socialism get down to their local political bookstore and read up on it. What is presented through the media is a facade. Real revolutionary socialism is not the reason for the decline of the Eastern Block as capitalism attempts to spread its net or even deformed workers states claiming that they're socialist when the workers don't even have control of their means of production but are governed by unmovable leaders! If criticism is your aim, then at least have a stance to believe in, that goes out to all the a-political dicks who dismiss socialism as being inferior to their elitist scene. Fuck the way it was.This is 1993, get real. The Harder The Times, The Taller We Stand.
Jase Step, One Last Struggle Crew/ 37 College Rd/ Oldham OL8 4HU/ England

E To whomever it may concern; (re:Quincy Punx picture) It's one thing to oppose dogmatic ways of thinking of any kind, Right or Left, but it's another thing when so-called anti-"PC" advocates start wearing swastikas and spouting off completley racist, sexist, and homophobic garbage.

Don't give me that bullshlt justlficatlon that it's only "shock value" and I'm just too "uptight" to take a "joke". A swastika is still a fucking symbol of oppression, bigotry ,and genocidal hatred, which may seem real funny to white het males who are more intent on keeping their societal privelege than on liberating their minds from fascistic, authoritarian ways of thinking and fighting power structures that keep all who don't conform to racist systems, which are also patriarchal and heterosexist in structure, enslaved and exterminated. To a first generation Chilean immigrant/ bisexual like myself, your so-called sense of humour is absolutley repulsive.

To me, this is a total setback. When you consider that for years, many punks have fought hard to keep the "scene" (if it dares to call itself that) anti-fascist and free from the above ways of thinking, and in the eyes of people in the "real" world out there (like it or not, no real and positive change will ever happen without their consent and participation) there's no difference between us and Nazi boneheads, this is nothing but something else to fuck us with.

To the Quincy Punx: if you want to go out of your way to make yourselves look like fascist coprocephalacs, that's your privelege and your problem, just bear in mind that when you pull shit like that, you make it everyone else's problem too, especially for those of us who are opposed to that sort of shit and who may, in fact, be terrorized by it daily. In my eyes, there's only one thing worse than an actual Nazi, and that's a fucking wanna-be Nazi. If you're trying to be "offensive" and "devious", I have yet to see how reflecting the exact mentality of a system which has established itself on the murder, enslavement, and rape of First Nations people, Afrikans, "third" world peoples here and abroad, etc. and their cultures, is the way to do it. You're only playing into their hands.

Lastly, I want to state that before you all write me off as a "PC" fascist or whatever other demonizing term you may use to cloud the real issues at hand here and avoid actually having to think about it, if you have the right to try to make a blg joke out of something which for many of us is a very harsh reality, I have the right to react and challenge you on it. This anti-"PC" nonsense is getting pretty ridiculous. It's bad enough that you are using a term coined by the Right to dismiss its opposition, it's now getting to the point that it's being used to justify iust about any truly oppressive mentalities that exist within the "scene" (and anywhere else, for that matter.)

After all, it's better (and easier) to just let things go unnoticed, allow them to get worse and worse, and allow eveyone else to get systematically annhilated. Never mind that there will be no one left to speak out when it happens to you, oh well, shit happens, I guess it's better than having anyone suspect you of being "PC", huh? Fuck that shit. So sorry for violating your god-given right to dehumynize others.
Morlock Clorophyll/ PO Box 154-345 E. Broadway / Vancouver, BC / V5T-IW5 / KKKanada.

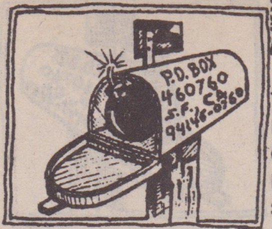
F Dear MRR,
Not all Israeli Jews are racist fascist scum, in fact, none of my friends are. But over 3/4 of the Jews do not support Human Rights for Palestinians. So please, allow me to feel special here (I must sound really arrogant here. I'm not--just bitter).

Anyway, I want to publicize three Hebrew zines: *Spectacle*, *All Is Lies*, and *Juvenile Necrophilie*. If you want them, write me, send 1 dollar for each + US stamp. Also: I am 23 yrs. old, a new father, a veteran of the Israel. Alternative Scene, former political prisoner (I refused to serve in the occupied territories) and editor of 4 (!) issues of various zines in Israel. I want to make friends in 1) Amherst, MA 3) New England, 3) NY, NY, 4) Bay Area, and maybe get invited to speak on Israel/ Palestine. I also want to make friends because I don't know many people in the U.S. who are fantastically exciting, fun, and want to fight the powers that be. Address until July: PO Box 26480/ Tel Aviv/ Israel/ Tel. 972-3-392731. From August: 19 Presidential Apts/ Amherst, MA 01002.

P.S. My name is Chad Lenchner.

G Dear MRR,
I'm writing because a few issues ago, (April '93), the mail order business run was wrongfully accused of ripping off Ice Records of Brooklyn, NY in a letter written by it's owner Adam Hoffman and printed in your magazine. I am hoping that you might print my letter so that I might explain my side of the story.

About two years ago I received a package from Ice Records. In it were three 7"s, two to be sold on consignment, one a promo. A few months later I received an invoice requesting to be paid for the two 7"s. Confused to get a bill for records that were on consignment, after all consignment does still mean paying for records after they've sold, I disregarded the bill for the time being, looking back to original agreement. I would pay the bill but only after I've sold his records. At no time did he ask for the records back. I would've gladly sent his records back to him if he had asked. But he didn't so I kept them up for sale. What is Adam up to? Why does he feel the need to slag off Beat Hotel over two, I repeat two 7"s which were sent to me on consignment? Immediately after hearing about his letter to MRR in which this occurred, taking



this as an indirect way of requesting his records back (or something), I packed up his two 7"s and promo and dropped them in the nearest mail box. Being of the trusting sort, I don't think Adam meant things to happen this way rather I think he was just a bit overzealous about getting cash for records he obviously invested a lot of time and money in. But I still can't help being a bit pissed off about being slagged in MRR. I would still be interested in doing business though with Ice or any other person or label as long as the word *consignment* is fully understood.

Well, I hope this clears the air a bit. I also hope that this incident can serve as an example. If you're gonna put people on "black lists", make sure they deserve to be there. Not everyone who read Adam's letter will see mine. Sincerely,
Russel Joseph, Beat Hotel Mailorder/ PO Box 71869/ Madison Hts., MI 48071

P.S. Keep in mind, consignments by small bands and labels to smallish outfits like mine helps get the true indie music out there for people to buy, and in return helps to keep the scene alive. As long as it's handled properly.

MRR and computer geeks,

I'm trying to compile a world-wide computer bulletin board list. This list would be for BBS's that that are free speech/ music/social/political based. I thought this would be good idea, as I run a BBS called The Alternative BBS and don't see much traffic. I've tried hard to make my board into an almost online 'zine. But I guess a computer bulletin board just isn't fucking punk rock enough.

Perhaps if a list was made then people interested in these type of boards could refer to a it and check out what's in their area or if they want to spend the long distance, could phone any board in the world.

So please, all you Sysop's out there contact me with the following information: Your name, BBS name, BBS phone number, baud rate, computer type and any other information you would like people to see on the list. Just do a little blurb on what the board is about. For example, is it an anarchist board? A music board? Do you have music or political related files (ie, interviews, columns)? etc...

Perhaps we could even start an international network going so people can chat with each other via messages. I've been thinking of doing this for sometime and perhaps I'll get off my lazy fucking ass and do something about.

I guess that's it. Here's my contact addresses:
Fidonet: 1:153/793
Internet: ANDY.GRONBERG@F793.N153.Z1.FIDONET.ORG

Or you can phone my BBS direct: (604)255-2431 (take note all you people in the Vancouver area). And if you prefer to write me it's: PO Box 52023/ N. Vancouver, B.C./ V7J 3T2/ Canada

Dear Maximum:

Hi, due to a recent fire, I lost a lot of my mail. If you wrote to *Snak Fud* fanzine or Troika Records and never got your zine or record, especially if you're the person who sent me the Star Wars audio tape, your mail is toast, so please write again. Don't worry about sending any more money or stamps though. Even if you got a letter saying "your zine is on the way," if you never got it, write to me. Sorry about this. That's the last time I smoke and play with gasoline at the same time.
Chris Snak Fud/ 89 Massachusetts Ave #127/ Boston, MA 02115

Dear M'R'N'R,

My name is Dan Stagliano and I'm from Boston. I used to sing in a band called Bricklayer Local 630 and we put out a 7" on the Exchange label. I am writing first of all in response of Pete Morcey of Higher Force's letter. I'd like to say that I respect him for changing his once fucked ways. I recently saw his band at the Old Cambridge Baptist Church and he did denounce violence as well as Nathan (ex-Forced Reality) who now sings for Wrecking Crew. He even stood up to his friends who were fighting. The thing that made me most respectful of Nathan was when he made his statement that he once supported a country that was built on the blood of slaves and Indians and now opposes it. These guys deserve props for their changes. As far as what happened in Connecticut, I think Pete was right for saying if you weren't there then don't spread rumors. The only question I have for Pete is: In one of your new songs, the oi-ish sounding anti-police song, you call police "fuckin' fags." Do you mean to say that if a cop is gay he is worse than one who isn't? I smell homophobia.

Now I question Pete's friends, also known as the FSU. They are a gang who terrorize people at shows. I know a few of them that do not support violence but in fact oppose it (Chris B., Matt J., and Mike S.) But for the most part they are jocks who carry weapons and fuck with people who are different or that they merely dislike. I was stupid to even associate with these people before. I most likely will get my ass kicked for this letter and I don't care because I'm tired of this shit. If I am harmed then I'll write back and let people realize just how stupid they are. At the recent Shelter show here, a few of them fucked up alot of people with hockey sticks and were arrested. Rumor has it that they broke a kids back at that show and beat someone to death at the Biohazard show, but they may just be rumors and I don't wanna accuse anybody of anything they didn't do.

Well enough on them assholes and bands who support them. I regret letting our guitar player thank some of them on our 7".

Well anyway, the only good bands out here now are Tree, Toxic Narcotic, Converge, and The Queers. Me and my friend Rebekah are doing a project called Frank Perdue and The Chickens. Check for suttin' next year.

I'm now in an organization called S.P.A.R. (Skins & Punx Against Racism). For info or to join, contact me. Everyone should leave Sam McPheeters and his business alone. Everyone should forget about punk business practices. Everyone should shut the fuck up and do your own thing and stop harping on others. If people worried more about their own ethics, then shit might get straightened out a little. Not to say that you shouldn't call people on their shit, but it should be over more important things than whether or not Dutch East India raises record costs 25¢. Boston already has too many problems as well—most of all, people who don't stand up to other people. Let's take the shovel to the shit, not the people who are in this fight with us.

Well, ebidy, ebidy, that's all folks.
Dan Stagliano/ 60 Fulton St/ Medford, MA 02155

Dear MRR Readers,

Hi! I have nothing to bitch about, only positive news out of Philadelphia that may be of interest to punks across the country. There is now a new unit operating on a collective basis out of the Philly area called the Cabbage Collective. What we do is put on all-ages, 100% DIY, $5 shows at a semi-defunct church in West Philadelphia. Our first two shows were

Letters

very successful and out second two will have occurred by the time this sees print. I think what we're attempting to do here is something that this area has needed for a long time and should ultimately benefit a great many people, not all of whom live around here.

Taking our inspiration from ABC NO RIO, the Gilman St. Project, Profane Existence, Club Pizaaz, etc., we are creating an open forum for all those interested in creating a vibrant scene here in Philly to take part and do it themselves instead of waiting for greedy promoters operating out of sleazy venues to do it for them. We have had a couple meetings open to all those who wish to take part, and will continue to do that. The venue we rent, the Calvary Methodist Church at 48th and Baltimore rents out to us hella cheap, so we can pay the bands pretty well and take money for the collective to use for future endeavors. All collective members work on a volunteer basis; no profit is made by anyone.

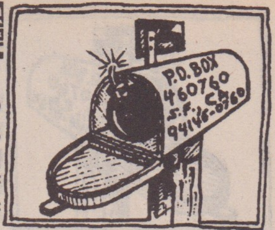
Something we do different from the aforementioned inspirational groups is offer huge amounts of free (with donations) vegetarian/vegan food, prepared by anyone who wishes to feed their friends. We also enforce a strict no smoking and no drinking policy. One may smoke outside the church (we don't want their second-hand smoke and, ultimately, their cancer), but there is no drinking even around the church, as we want to continue doing shows there. We also have a lot of space, which we open up to anyone who wants to sell things (tables provided by us).

Since we were in our infant stage at the time that listings were due for Book Your Own...#2, we didn't send one in. Now that we are secure in our existence, we open the doors to local and touring bands to get in contact with us. We'd also like spoken word acts and anyone interested in taking part. Folks on road trips are encouraged to get in contact to find out what's going on in Philly and maybe score a city tour or place to stay. We need your help to make this work, so don't be load!
Joseph A. Gervasi/ 142 Frankford Ave/ Blackwood, NJ 08012 or call Chris at (609) 783-0425 before 11:00 pm. We have a one page manifesto available for one stamp. Oh, please include stamps to help us reply to you if you write—-we're all poor!

Dear Mr. and Mrs. MRR,

For all those mutants who read the letters section, here's some more garbage for the heap. Regarding the incredibly vital and interesting Sam McPheeters v. Charles Maggio debate, I'd like to offer a perspective from someone stuck smack dab in the fucking middle. For several years, I've helped Sam out with Vermiform whenever needed and I also help Charles run Gern-Blandsten records. Both sides have taken great pains to not involve me in the feud and I appreciate it. So here goes, as far as I can tell there is nothing wrong with Dutch East that isn't wrong with Cargo or any other major independent distributor. That is, they have control over a lot of people's records and if'n they ever decided to sell control of the company to a larger, more whorish outfit those bands would be fucked. Sam doesn't seem to think this is likely with Dutch East, Charles does. I don't know. What I do know is that when Dutch East began wholesaling Vermiform stuff for too much ($5 wholesale for LPs) and word got back to him, he pretty much said, "OK, we're not trusting these people anymore" and the deal for the CD and 10" soon collapsed. I don't think Sam did anything wrong and I don't think Dutch East is the Devil, they just don't seem to be too concerned with what a specific label asks of them (price control, etc). I don't think Charles has done anything wrong in voicing his criticisms. I just hope this debate doesn't turn personal, although it seems that it already has.

As far as Vinyl Ink goes, George Gelestion, the proprietor seems to have overreacted quite a bit. Charles did give George shit in front of about ten people, but I hardly think Charles made him out to be a child molester. George's voice was the only one I remember being raised. He thought Charles should have discussed it in the back room with him. Charles deliberately didn't do that because he *wanted* the people in the store to hear. Everyone in the DC Maryland area already knows what kind of store Vinyl Ink is: not horrible, not incredible. I was one of the Vinyl Ink's main sources for Vermiform stuff when I lived in DC and we had a good relationship. They generally complied with my requests that they keep the 7"s under $3 (wholesale was $1.75) and LP's under $6 (wholesale $3.25). Sometimes they even gave me discounts for not charging postage. I did make mention to them twice I think (once at a record show and once in store) that there were certain records for which they were charging more than the agreed price. They corrected the problem once and once they did not. There were one or two other times when I noticed overpricing of Vermiform stuff but I did not say anything because I was tired and I did not feel like getting into it, mea culpa. Other labels have had problems with Vinyl Ink in terms of overpricing (never in terms of payment), Sunspot is one example. According to Brian they sold the Avail 7" for more than the agreed price, presumably because it was on colored vinyl. I don't know if he said anything to them. Whatever. The point is that George would have you believe that the overpriced Vermiform stuff was a result of accidents or misunderstanding. I don't think that's the case. Vinyl Ink, like most other non-volunteer run stores are fine about keeping prices of your run of the mill records down but will normally up the price of a record if it is on colored vinyl (even if it just came out) or is in any other way collectible. They're not the only ones who do this and it would be stupid to call for a boycott of this particular store. We tried to keep on their case about it, it didn't work. Accept them for what they are: a regular old record store with a decent selection, jerky prices for even slightly collectible stuff, OK and sometimes cool prices for regular stuff.

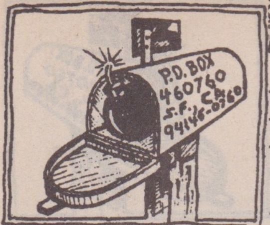


One last thing, we (Gern-Blandsten) sorta fucked up with our ad in #120, the 1.6 Band and Rorschach LPs will not be out till mid-May, thus we ran our ad about two issues early but everything will be OK and everyone will get their records. We're just waiting for the covers right now, so keep your pants on. n Excess #5? Don't worry about it, I'm takin' care of it. Love,
Dave Nathanson/ 7 Wayne Ct/ Wharton, NJ 07885

Salut,

I'd like to know what a guy like Kenny Kaos does in a magazine like MaxRnR. In his La Mento EP review in MRR #118 he said "with an artsy, black and white pic. sleeve and a Swiss mailing address, I had low expectations..." I still can't believe it, it means that if you're not American, you can't make good music?!!! This is what Mister Kenny "Total Shit" Kaos says. This kind of reaction confirms what I was thinking about the today HC scene: Most of American HC fans are racist and most of the European HC fans are suckers.

Sam McPheeters was right in his column (in MaxRnR #110, pt. 2) about



the situation of the HC scene in the U.S. and Europe.

Ange Grilli/ 10 Bo de Louvain/ 13008 Marseille/ France

PS: Kenny, hey you can suck my dick, bastard.

PPS: La Mento haven't said anything about this, sounds strange to me?!

N MRR and readers,

RIOT FUCKEN' GR-RRRRRL?!!! (or however the fuck it's spelt) Is the accumulation of "r"s intended to scare people via a growling kind of noise? I'm shaking in my Converse. "Mom, please leave the light on for me tonight...."

Despite that somewhat abrupt introduction, I'd like to establish that this letter is not meant to offend, but rather to question. It's also not meant to be read in an arrogant tone. On the contrary, if anyone disputes what I say - go right ahead and tell me so. But please try to omit any ridiculous dogma. It spoils things.

Once again commercialism rears its ugly head and supposedly distorts something that, from what I gather in the Tsunami interview in ish #118, was supposed to be a positive accomplishment. Yes, that's right folks, I'm talking about that "not-boring-to-read-about-at-all-, honest-" topic of Riot Grrrl. (could I use "RG" please. I'm all alone.) So now you say..." Well if it's so boring to read about, why are you writing about it? " The simple answer to that being that this letter actually moves away from the "movement" (puke), which gives it a *different* perspective. Well, how about that, kids someone is actually going to give a different angle on something and defy the majority without eating their words afterwards because they're afraid of clans of bitches with Jack Daniels bottles and Chicks Up Front printed on their knickers. Maybe this world ain't so bad.....

From what you have read so far, I bet you're all thinkin' I'm some hairy neanderthal of a couch potato that "just isn't PC/with it at all " (or whatever the latest trend is) Well BOO FUCKEN' HOO. I have some shit to unload, watch your heads...

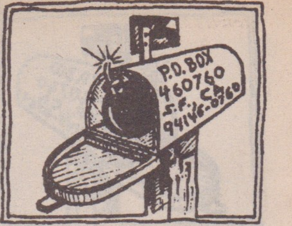
Firstly, when are we gonna witness the end of wank-ridden comments such as "for hard-rockin' girls"? (*Ruckus* # I reviewed ish # 120) No, Suzanne Bartchy - it is not "about time" at all. It seems we have reached the "perpetuation zone" once more. Hasn't *anyone* realised that this sort of phrase equates you with the ones you are trying to oppose? Your so-called oppressors? Well, I guess that screws the MRR policy of "No sexist material.HARGH HARGH HARGH! When I read that *Ruckus* review I laughed so hard I almost did the housework! If that's not sexist, Rodney King's enrolled into the LAPD! I'm just wondering what the response would be if it said, "for tough punk guys" or "for hard SE men" or something equally as crass. Human behaviour dictates that the MRR mailbox would have been jammed full of protest about the statement. I actually feel hella stupid about what I'm about to write: SEXISM IS NOT ONE WAY. I felt myself cringing because I shouldn't *have* to remind anyone. If girls think that by being sexist they will overcome sexism they are very much mistaken. Comments like "for hard-rockin' girls" will probably end up doing more damage than good. It's about time people realised it. Another point; too many girls think that they can get away with being sexist because they've endured it for so long. Wrong again. (not doing very well are you?) That's like approving of a battered wife because she murdered her husband after he got drunk and beat her up. The "Well, *he* started it!" attitude is so infantile and oh so fucken' tiresome. Searching for answers by assimilating who or what you are trying to change leads only to perpetuation. Think about it.

The second area that gets me totally pissed, is with regard to record labels or reviewers. Why, oh why do these people insist on the validity of information such as "All female punk rock band" or "Angry female vocals"? This behaviour is displayed by the Shrieking Violets ad by Broken Rekids. SO FUCKEN' WHAT?! I couldn't give shit if it had a chimp singer - if the quality of the band is good, why not just say that? I can't imagine why Broken would want to tell us this. My guess is that they recognise the rise of girl groups and see it as a trend - acting as a propellant for the sales of girls groups' records. Exploiting the sexuality of the group to make money? And the Violets stand for this? I'm seriously beginning to wonder what's going on. Hey, they might even have written the (s)ad themselves - wouldn't *that* get the RG bitches in a snit! Nah, probably not. Seems like I already proved the hypocrisy with the *Ruckus* example. I'll try not to embarrass you further.

I seem to remember an MRR columnist (can't remember who who's the lucky one?!) saying something to the resemblance of "...maybe someday women will be judged on their talent and not their looks or sexuality..." Well hey, forgive me if I'm shitting on too many people, but isn't that exactly what record companies and reviewers are failing to do? I don't think I've ever read an ad or review that refrains from mentioning the presence of a female. Using gender as a selling ploy is both sad and what RG's are supposedly against. The sex of a vocalist or a band should not matter in the slightest. How do they expect to be treated as equals if they are constantly promoting women on the very tact that they are female!? Oh well, if they haven't got talent, they've got a hella good sellin' ploy. The whole thing sucks the balls it is meant to be kicking.

I'd also like to know what's the big idea with the dick-wash T-shirts adorned with the phrase "TOTALLY GIRL POWERED"? (Hey! Quit scaring me!!) Yet another fucken' example of exclusion. When will it end?

Let me get something straight -I know sexism exists in our society. I know that the majority of power is with men and it is sometimes difficult for women to reach the position they desire so as to gain an equal amount of respect or reward. But remember this, oh wise little growlers with dirty faces and bottles of scotch - society is also sexist towards men. Yes, this is gettin' repetitive, but it just has to be said. Think about the way in which the mother almost always gets custody of the children after a divorce. Fuck your idea that it's because men don't wanna know. Swallow your words about women having a better understanding and relationship with their children from birth. Men are more than capable of bringing up children, and yet they are discriminated against because they are male and are therefore aren't equipped with the nurturing qualities of women. (You can also stick your ideas about men having created the motherly-stay-at-home-role in the first place. If men are the ones with the power, as RG's so kindly shove down our throats all the time, wouldn't they award the men with the kids if they were so sexist towards women? It appears not. Men who display this sort of attitude are acting on the stereotypical images created by society of how each sex should be, rather than their own personal prejudices of a person on the basis of their sex - something all too often performed by RG's. And yeah, it's still sexist, but



more a product of conditioning than of infantile dogmatic bias)

So kids, think about the opposition and oppression all the little Riot Grrrls (eek!) are forming. Think about how they are perpetuating what they are trying to instigate the demise of. I'd like to make it clear that I realise Riot Grrrl was meant to be positive and act as a forum for discussion and problem solving initially. I guess the mess up is the product of mere popularity and a general involvement of people who obviously don't understand what it's all about, seeing it as a good chance to give guys n what's coming to them n and beat up or abuse anyone with a dick Randy Underdog had it pretty much weighed up in ish #118; "extremism is only valid when it levels the walls of hate" and "in excluding others they're ultimately excluding themselves". Good call, Randy.....

Those of you who have enhanced the barrier of separatism have lost the real meaning of your cause. It's time to evaluate just how much you are into what your trying to do. In fact, a lot of you ought to first work out what you ARE trying to do.I only hope that someday you'll realise that the real sexists are the ones that use gender explicitly to determine the reasons for the actions of others There's still time to jump of the bandwagon if you decide it's not really your cup of tea after all--next stop is a coupla miles away.

Denounce me. Applaud me. Or just write me.

Hermaphrodite/ 15 Brindley St/ Stourport/ Worcestershire/ DY13 8J3/ England

P.S.- Chris "Fuckwit" Stevens: Are you enrolling people for your "stereo-type-a-person-by-what-they-wear" club? I'd like to join. You can teach me how to be a complete egg like you and judge people's personalities on the basis of how low their pants are or whether they wear baseball caps or not. I want to make dumb-ass comments that categorize people because they look like rappers, who incidentally are saying a lot more than you ever will, sucker. Where do I sign up?

Herm-

Thanks for your inspiring letter. As a man, I can't tell you how much your letter meant to me. We men have been ritually excluded and oppressed for eons by the cruel totalitarian hand of the matriarchy. Even in a place like punk, where I *<u>thought</u>* *we men could at least get away from this sort of thing, we see the evil menace of the feminazi rearing its ugly head. I, too, am sick of being harrassed by obnoxious girl gangs. I'm sick of living in fear when I'm walking down the street, afraid that I could be attacked by some crazy bitch with a knife. And I'm sick of sitting in the back of the club when my girlfriend is up front moshing with the sisters. Enough is enough - it's time to bring back the* *<u>brotherhood</u>*. *I feel very empowered by what you had to say. You're an inspiration to us all. Thanks for having the guts to stand up to the Riot Grrl conspiracy. -Matt W.*

Dear Hermie -

And I've always said that you boys are lovely creatures, and that we girls shouldn't castigate you all (or is that "castrate"?) as mindless, pieces of human flotsam. Silly me. Gosh as a wickedly pissed chyck I think it's my duty as a dirty, dirty feminazi to continue my goddess given quest to crush and humiliate you lily-livered, penis ridden schmucks and maybe I'll just have to kick your ass as well, you big oppressed fruitcake you. Duh.... XOXOXOX Lali

Dear MRR,

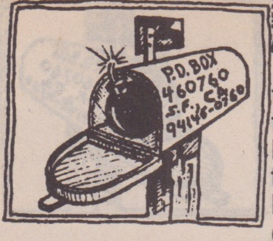
I would like to respond to Jeff Bale's partially scholarly article on political correctness (#121). Mr. Bale went to some length to document his opinions and his article was quite good, until he mentioned rape statistics and decided to offer his unqualified (and wrong) opinion. I have written in about rape before and I'll probably have to do it again. My credentials on this topic are that I'm a psychology grad student, I have spent quite a lot of time researching rape, and I have designed and conducted laboratory studies investigating perceptions on rape.

My feelings on political correctness are ambiguous since, as with many things in life, it has distinct good and bad points. Bale made the point that P.C. stifles campus expression. To prove this opinion he said: "I dare you to go into any Women's Studies class and argue that rape statistics have been inflated by feminists for political reasons (as, indeed, they probably have)." What you say about P.C. making some topics taboo may be correct, but your example of inflated rape statistics is not. There is ample proof that advocacy statistics on rape are accurate; I will speak more of the statistics shortly. Mr. Bale, if you went into an astronomy class and earnestly said that the moon is made out of cheese, and they laughed you out of the room, would you say they limited your freedom of expression? If you dispute a fact that has been empirically proven, people will tell you that you are wrong. You may say the researchers used bad science. However, if there was a problem with their methods it would have been picked to pieces by other academics.

This is why all scientific results are published in journals for review by other scientists. Anyway, you didn't say what was wrong with the statistics on rape; you said only that they were inflated, which leads me to think you do not consider rape to be a serious and widespread problem in our society.

Admittedly, Women's Studies classes often rely on "soft" statistics. I am a feminist and once took a Women's Studies class. I was greatly disappointed because they didn't rely on a rigorous examination of their topics. The same appears to be true with African-American studies. However, there is an abundance of good data available on the topic of rape. Mr. Bale, you do a great disservice to the dedicated researchers who investigate this horrible crime, not to mention all the women who have been raped and women in general, when you say that rape statistics have been inflated by feminists for political reasons.

Now I'll give you some statistics. If you want the full citations write to me. The first study to examine coercive sexuality was by Kanin (1957). He sent out anonymous questionnaires to 262 female students asking if they had ever been subject to forceful "offensive and displeasing" sexual advances at various levels of intimacy. Sixty-two percent had experienced some form of unwanted sexual advances in the previous year, and 13% had experienced attempted or completed unwanted intercourse. In a similar study, Kirkpatrick and Kanin (1957) found that 58% of 291 students had experienced attempted unwanted intercourse and 21% had experienced completed unwanted intercourse. These results were ignored for 20 years until Kanin replicated the original study (Kanin & Parcell, 1977). It was found that 83% of 282 women had experienced some level of unwanted sexual intimacy, 51% in the previous year, and 20% had experienced attempted or completed unwanted intercourse. Koss and Oros (1982) found that 33% of 2016 female college students had experienced unwanted in-



tercourse and felt it was useless to try to stop the offender. Koss et al. (1987) found that of a sample of 3187 female students across the country, 12% had been victims of attempted rape and 15% had experienced what met the legal definition of rape. Mims and Chang (1984) found that 16% of a sample of 404 women had experienced attempted rape and 8.8% had been raped. I thought I'd spare you a thorough review. If anyone wants one I can give it to them; there are about 25 studies in all.

In 1991, the government released figures from the National Women's Study, the best government victimization survey of rape. Women were explicitly asked if they had been raped, which critics say lowers the number of victims willing to respond. Nevertheless, 0.7% responded that they had been forcibly raped in the previous year. This amounts to 683,000 adult American women raped in the period of one year (far higher than the Justice Department estimate of 130,260 per year) and they estimated that 6.8 million American women have been raped at some point in their lives. It is important to remember that criminologists all agree that victimization surveys never reveal the true extent of victimization. There is every reason for a victim of a violent crime to deny that it happened, especially with rape. They may be ashamed; they may have blocked it out, or if it was committed by an acquaintance (this study found that only 22% of the victims were raped by strangers) they may not have realized that it was rape. Thus, we can expect the numbers to be higher. Also, this study did not take into account date rape, which would have made the numbers climb into the range reported by researchers on college campuses. It is clear that sexual victimization touches the lives of an enormous number of women.

There is an often cited "statistic" among feminists that every six minutes a woman is raped. Let's figure this out: There are 60 minutes in an hour and twenty four hours in a day. So, 60x24=1440. There are 365 days in a year. So, 1440x365=525,600. According to the National Women's Study there are 683,000 adult women forcibly raped every year. So, according to this conservative estimate there are more rapes per year than there are minutes, probably about one rape for every fifty seconds.

One other thing: What do you have against the concept of a "social construction of reality?" There is a strong movement in psychology toward recognizing that individuals define their identities by negotiating with their surroundings for a mutually acceptable definition of "reality." Do you think that reality exists independently of how we think about events? Do you think we are computers that are oblivious to our surroundings? When we participate in an event, say an interaction with another person, we must perceive and interpret the social cues in the interaction. There are the other person's behavior, the situational cues from the environment, and any demand characteristics that may be present (i.e., what we think people want to hear). Our interpretations of the other person's actions are filtered through our long term memories; this is where biases and myths like racism and sexism are introduced into the equation. Then we act according to how we want the other person to think of us. That is reality for us, and there is a different reality for every person. We actively construct the reality that we want in each interaction, hopefully arriving on a mutually acceptable version of reality. This is all an offshoot of deconstructionism, and there is considerable support in psychology for this theory (see psychologist Mark Snyder, for instance). This plays a large role in male violence against women but there isn't space to go into it here.

I really resent people who adopt an objective and academic mantle, and then insert unsubstantiated opinions that hurt others. Mr. Bale has no more business saying that rape statistics have been inflated than he does saying the moon is made of cheese. Sure, he has every right to say it, but he's dead wrong and I have every right to set him straight. To say that rape statistics are inflated is to deny male violence against women. You can comment to me directly, I'll send anyone more facts and figures on the subject.

Evan Harrington/ 345 E.86th St #12-A/ NY, NY 10028

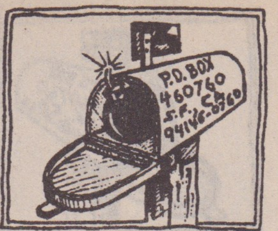
Dear Punks,

I am writing this at about 1:00 a.m, around three hours after getting beat up by the bouncers at the FUGAZI show on May 28 at the Oak Theatre on Western and Armitage in Chicago. # (312) 235-8502

My original intention was to go there to pass out flyers for the Born Against, Los Crudos & Prophets Of Rage show at the club where I handle bookings. Jenny and I were to meet Johnnie, Gene, Norb, and Megean as well as a few others in order to help us with our mission. So we positioned ourselves directly in front of the doors where the people who attended the show were to be herded out of. As we are sitting I see one guy being thrown out by two bouncers who had him in a chokehold and were banging him up against anything hard they could find. I say to myself "that's not too unusual a scene to see at a large, Caberet Metro-like club". So I took it in stride and watched the poor bastard limp away. Well, within the next 30-40 minutes I witnessed at least 5 or 6 more of these events (some were thrown out in pairs). Finally, I see them very brutally swinging this girl around and toss her air-born out the doors. She was crying and saying she did nothing. I believe her. The bouncers looked like football players in their prime and probably couldn't tell the difference between slamming and a real fight; plus, they were laughing and really having a good time with harassing and intimidating these kids. I went and talked with the girl who was still crying and she told me she was just bobbing up and down and was taken by surprise. In the meantime this nerdy little punk kid gets tossed out the door in the same brutal fashion.

I have a bit of a temper, so I borrowed 5 bux from a friend and went in to talk to Ian. I made my way thru the crowd and forced myself up on the stage. At first I tried to tell Ian strictly confidentially that there were numerous people getting beat up by burly bouncers and naive little me thought that Mr. Political Correctness might be concerned. He kept giving me the "one minute please, I'm busy having my ego massaged and I don't have time for you to ruin my party" sign. So I grabbed his mike and took my grievances out on the audience. They seemed interested & concerned. So I clearly explained to them that the bouncers were out of hand and there are more of us than them, and that we should put a stop to this. Being an opportunist, I decided to whip out all the flyers I still had, which was my original mission anyway, to simply hand out flyers.

Ian made some lame attempt at making a joke out of what I had originally said and changed the subject by saying that I was just there to promote my show, (slick move Ian, you oughtta be in politics. Oh yeah, I forgot you already are). I then dove off of the stage



and made my way for the door when I was accosted by the bouncer goons. Note: One was wearing a House Of Paint-shirt, about 2 feet taller than me and 3 times as wide, and the other one had a gold chain with a gold boxing glove hanging from it. Some punky characters, huh. Anyways, they escorted me out with some painful military hold and proceeded to smash me into anything handy. Once we got outside I figured I would be thrown on the ground like my predecessors, but they were not through with me. The big one made several attempts to smash my head against the brick wall. They were playing right into my hands since I knew I had like 15 witnesses standing outside, all watching me get my ass beat. They were all yelling and swearing at the bouncers, freaked out about how to make them stop. I finally managed to break away, and ran straight to my car to call Chicago's finest, the servers and protectors of the city, and eventually filled out a police report for assault and battery. My girlfriend wrote down the witnesses names & phone numbers so I can send those fucks to jail, and squeeze any money I can from the fucks at the venue.

I am asking everyone who saw anyone get physically assaulted and those who were the victims to please send your name, phone # and story to: Joey Vindictive/ PO Box 183/ Franklin Pk, IL 60131, (and MRR too, and Fugazi) I can get us a free lawyer, so we can pursue a joint action lawsuit.

So now I am sitting at my kitchen table with a splitting headache and numerous body pains, trying to figure out what happened. And the only conclusion I can come to is that bands have to be more selective where they play and personally instruct bouncers not to hurt anyone. It is up to the bands and the audience to police shows. There are ways to make someone leave a show without hurting them. Obviously, a show needs some type of security, but to hire thugs who are still pissed off because their mommys and daddys forced them to be jocks, is only asking for trouble.

A show is supposed to be a place to get away from the normies and have a cathartic good time, and whether you need GG Allin or Green Day to do it is your own prerogative. Ian, I am personally angry at you for not following through with your "principles". You are a hypocrite and Fugazi is no punk rock band. I understand that it's nearly impossible to know what's going on in a crowd that big, but when someone tells you something is going on, you should take it very seriously. Doesn't it make you feel like shit that kids came to see Fugazi and ended up getting their ass kicked because of it. When you count the money, do you wonder if you are holding the five dollar bill that was given to you by the kid with the bloody head or the crying, beat-up girl? I hope you do.

The following statement is not a threat but a promise. Any time Fugazi plays Chicago I will be there, watching, and if I see the shit I saw last time, I will once again attempt to notify you. If my ass gets kicked, just sit back and laugh if you want to, but remember that until you take responsibility for the meathooks at your show, I'll be there reminding people that you should.

P.S Ian, I think you owe me 5 bux.

MRR:

Hi, this is Garth, from a lil' shitty band called Lumpin Proletariat. We recently did this really low-budget welfare-tour thing. We toured in a shitty station wagon and had to borrow almost all of the equipment. We met so many people who were really nice to us despite the fact that we're geeks. We had a fuckin' amazing time, and would like to thank the following totally cool DIY types for food, crash space, gigs or general support; Niel & ABC No Rio, Sean Bad Genes, Alex Submachine, Jeff & 404 Willis, Paul THINK, Anne Arbor MI. Wingnuts, Dave Dumpster Land, Queer Nation Chicago & other Pro Choicers, Oblivion, Karoline & Naomi at Fang Gang house, Zeb, Thetally at the Lizard "last minute" Lounge, THD house, Mandy Profane, that woman who gave us $26 in food stamps, Dwane Hate X g, Gilman St., Dick- Drunker-Than-a-Postcard, John Econochrist, Lenny Filth & housemates, Mike & Michelle of Agent 86, Bec White, Zoe, Misty, Felix, Allison, Alexis, and Frenzie, Gigi Ceasfire, Lunchbox, Shawn Scallen, Pam Frache and all others who helped us out and put up with our third rate punk tunes (the list is thousands long).

No thanks at all to Janesville WI. Rock Stars, Connecticut "Go-Stay-at-a-Hotel-like-a-real-band" promoters, complete flakes, some guy who tried to beat up Steve, anti-pc dupes, anyone who laughed at our station wagon, the numerous law enforcement officials we had the privilege of meeting, and capitalism in general for making it so expensive to live.

Lots of shows were canceled but we did get to see Mount Rushmore and the giant Paul Bunion and his ox Babe monument, as well as meet lots and lots of totally cool people, thank you all very much, we love you...

DIY, struggle, revolution, and homebrew, Garth Schneider for Lumpin Proletariat./ PO Box 3028/ Stn D/ Ottawa ON/ K1P 6H6/ Canada

P.S. We still got our shitty 7", send what ye can for a copy

Dear MRR;

Ok, so I fell for it! I'm on my way out of the record store, when I see Riot Grrrl on the cover of the June Issue. I didn't have time to look inside before I bought it -dumb mistake. Once home, I flipped through and Behold!-nothing about a single Riot Grrrl (except one or two things mentioned in the personal letters). Well, well. It's apparent that you too have decided to cash in on the name and notoriety of the R.G. movement. Pathetic. Stupid fucks. (I know, I know-ha ha on me because I dished out the bucks for the stupid mag...Ah, fuck you!)
Lisa L.

MRR and anyone who cares,

After reading issue #121, I was motivated to write this. I read the letter from Sarah (Action Girl). I feel she pretty much sums up what Riot Grrrl is about. But there have been random comments in MRR and in the scene that have been putting down Riot Grrrls. I don't understand exactly where these people are coming from. I was shocked when Lali Donovan compared Terry Randall's hobby of toting alleged "fetuses" to a "friggin' riot grrrls lunch pail." I am a Riot Grrrl and I do not own a lunch pail. And referring to the cover of MRR-I have never robbed a bank, killed a cop or fistfucked anyone. I can understand that it probably was joking about grrrls' aggressive attitudes, but I feel it casts a negative shadow over Riot Grrrl. Some people may start developing the impression that Riot Grrrls have bad intentions. That's annoying.

Sarah explained what we're about, but some people still think we're a meaningless trend. But, as an 18 year old active in the punk scene, I think there's a definite need for wimmin-only spaces. Wimmin need to empower themselves themselves before most of us can feel confident enough to join men. Riot Grrrl enforces wimmins struggle for equality. It strengthens us and we

can get out on the streets with men to help fight oppression.

I've started Riot Grrrl in North Eastern Pennsylvania and I feel that our meetings help grrrls so much. Many young wimmin have grown from it. We all get a chance to vent our frustrations. We can talk about personal pains and it feels so relieving because we've never had an outlet to express them before. Riot Grrrl has so much love and support within it, I hope people can understand this. We're not out to hurt anyone. I want change just as much as any anarchist.

Sisterhood is powerful and benefits me tremendously. Please respect that.

Unite and fight.
Lori (Riot Grrrl)/ 265 East Main St./ Wilkes-Barre, PA 18705

P.S. Comments welcome, write!

Dear Grrrl of Riot,

Since Martin Sprouse is in Europe travelling around with Chumbawamba at the moment, I'll have to speak for him (although I doubt he'd condescend to lower himself with an explanation anyway). Simply put, he decided to take all the ridiculous overreactions to Riot Grrrl and put them onto the cover. It was aimed at those who so seem to fear the phenomena, but seems to also have brought out the defensiveness in those who support it. I guess that's "art." Tim

Dear MRR,

I've been reading MRR for eight years now, and this is my first letter. It's in two part, so it's kinda long.

The first thing I'd like to say is that I can sympathize with Dan O'Mahoney's column about being sexually harrassed by another man. I'm 22 now, and have known this guy in this local band since I was 16. He has always flirted with me a lot, and before I knew that he was serious, I played along. Now, I don't have anything against homosexuality, but after all these years of knowing that I am not attracted to him, he needs to leave me alone. I have told him straight up that I am not attracted to him, but he seems to think that it's still ok to flirt with me. Whenever I go over to his house, he wants to cuddle, and wants me to hold his hand. I don't like him, and I think that this is very unfair. When I told him that I got my bellybutton pierced, he went on and on with the sexual inuendos!! This summer, he found out that I am bi, so I I guess he thinks he has a better chance.

To make a long story short, I'll get to my point. A good indicator of whether or not you are being treated like a sex object is when the other person cannott hold back from being sexually suggestive (even subtly) when speaking with you. I think that the behavior of this guy is hurting our friendship, and now I can understand what it's like to be treated like a piece of meat, and this in turn helps me understand (to a degree) how a woman in this position feels. I would hate to even go through one day's worth of harrassment as a woman. So, thanks, Dan, for bringing up seldom spoken of issue!! And now for my second point...

Attention all zine "editors": Stop taking yourself so seriously!! I am tired of seeing all these annoying letters in MRR accusing them of aiving your zine a bad review for all the wrong reasons! The following is a sort of brainstorming of my attitudes concerning your letters, my zine, and the whole zine thing in general:

1) Zines are supposed to be an effort true to the inner feelings and interests of the person/people putting it together. In the end, it only has to be to that person/people, not to anyone else, including MRR. It's your zine, and though a good review from MRR can be a big help, who cares what they say?!

2) A zine is a D.I.Y. effort, and has nothing to do with MRR. It's your zine, and the D.I.Y. ethic applies not just to actual physical control by another entity (i.e., corporations who have your signature on a contract), but also beyond that, into the sphere of influence. Think about it this way: if MRR gives you a bad review and you let that worry you, it will often cause you to make some change to appease them. The problem here, too, is that you are worried about all the people reading the review. Personally, who cares what they think, either? Once again, it's your zine'

3) Along this same line of thinking, are you doing your zine so you can sell a bunch? This is perhaps the toughest question for a person/people doing a zine. I myself think about this from time to time, but in the end, I really don't care if my zine only.sells five copies a year! A zine is not a buisness, folks! And ~ will always hold to the belief that punk is all about annoying people even each other. The essence of the punk ethic is that we are all supposed to be ourselves, annoy eachother, but be able to get along and find common ground. A good zine fits this idea; I read a lot of zines, and I almost always find a few things I like in each one.

4) About bad reviews in MRR: face it, maybe your zine sucks! I've read plenty that do!

5) This really pisses me off: letters from zine "editors" that are written for the sole purpouse of giving their zine a little more publicity. First there is the "you were incorrect in assuming that when I said this that I meant this..." Secondly there is the letter that is written about gossip: "So and so from so and so zine said blah blah blah..." The third type of letter is a little better, but has the same flaw in the end. It is issue based and articulate, but at has the same alterior motive as the others: publicity! The first type of letter always ends "If you would like to read what I really wrote, then send one dollar to..." The second and third letters always end: "PS- I have a zine called 50 and so, in which I discuss this issue further..." Sounds like advertising to me, folks!

6) Editor? Huh? Is this Newsweek? The Limbaugh Letter? It's just a zine! "Editor" is so lofty and corporate!

7) If you send vour zine in to MRR for a review, you are giving them permission to say whatever they want, just as you have the freedom to say whatever you want in your zine. You send it in, you ask for it; it's not as if they went out and hunted down your zine just to tear it apart. Remember? You sent it to them!

8) I think MRR does a pretty good job at being fair. I like the way that they try to_find something good in every zine.

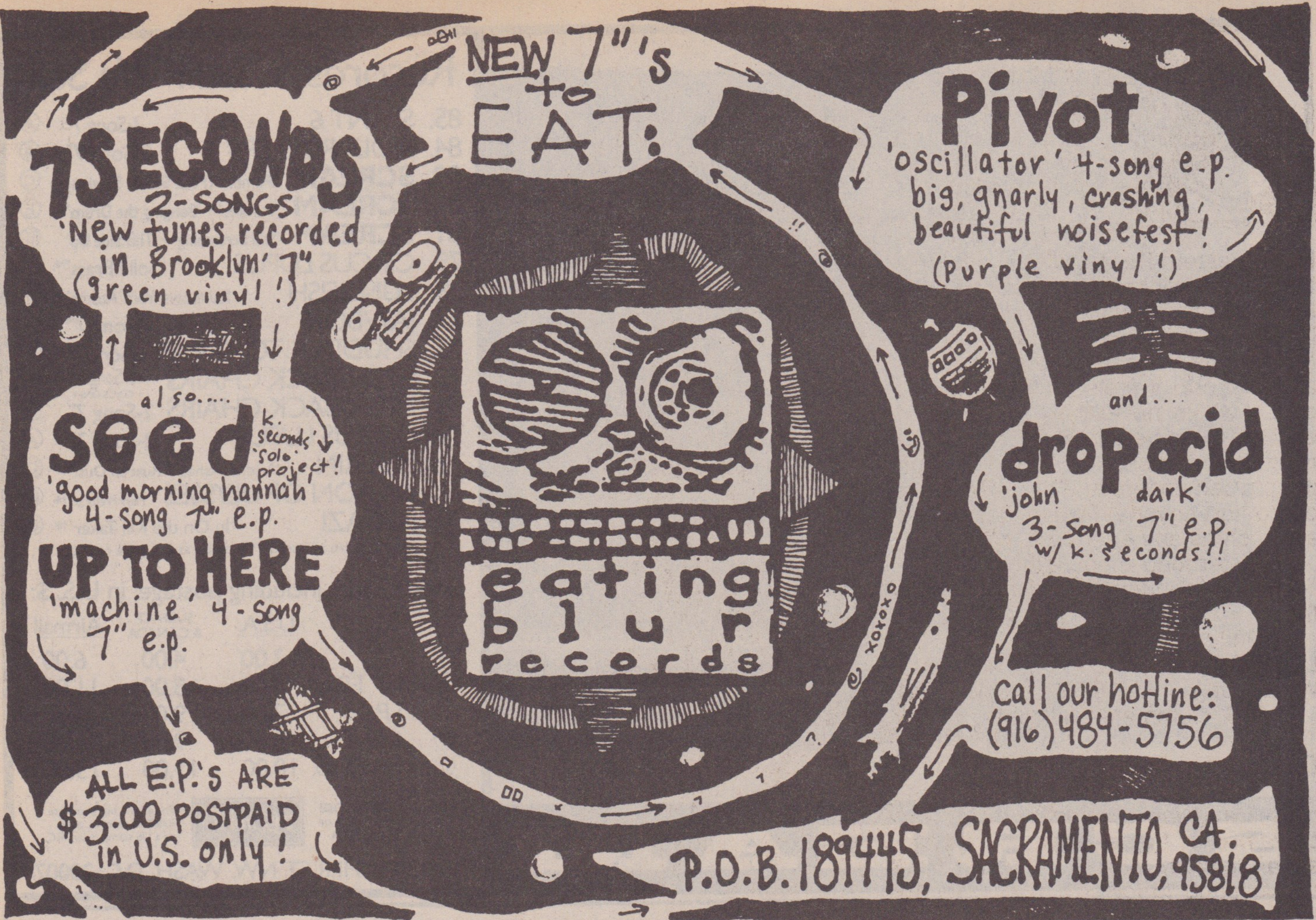
9) They have a lot of zines to review, and let's not forget that they do a lot of other stuff, too.

10) Yeah, sometimes they mess up, and sometimes they're not very nice. What, are you perfect?

11) So often, these letters are so childish! So many of them say things like: "Fuck, your fucking review sucked" or "blow it out your ass, MRR!" or even as bold as to get into silly namecalling. Come on folks, let's grow up! I'm not trying to be a right -wing speech cop (in fact, I myself have quite a foul mouth), it's just that I think we ought to rebutt any criticism in an articulate manner. Is that too much to ask? Or shall we perpetuate the image of the belligerent, unintelligible 70's punk? Or does this all boil down to you not having a good point to begin with? So lighten up, folks! Punk is a serious movement, but that doesn't mean that it can't be fun!

Brendan/ North Carolina

P.S. No, I'm not going to mention the name of my zine. Sorry!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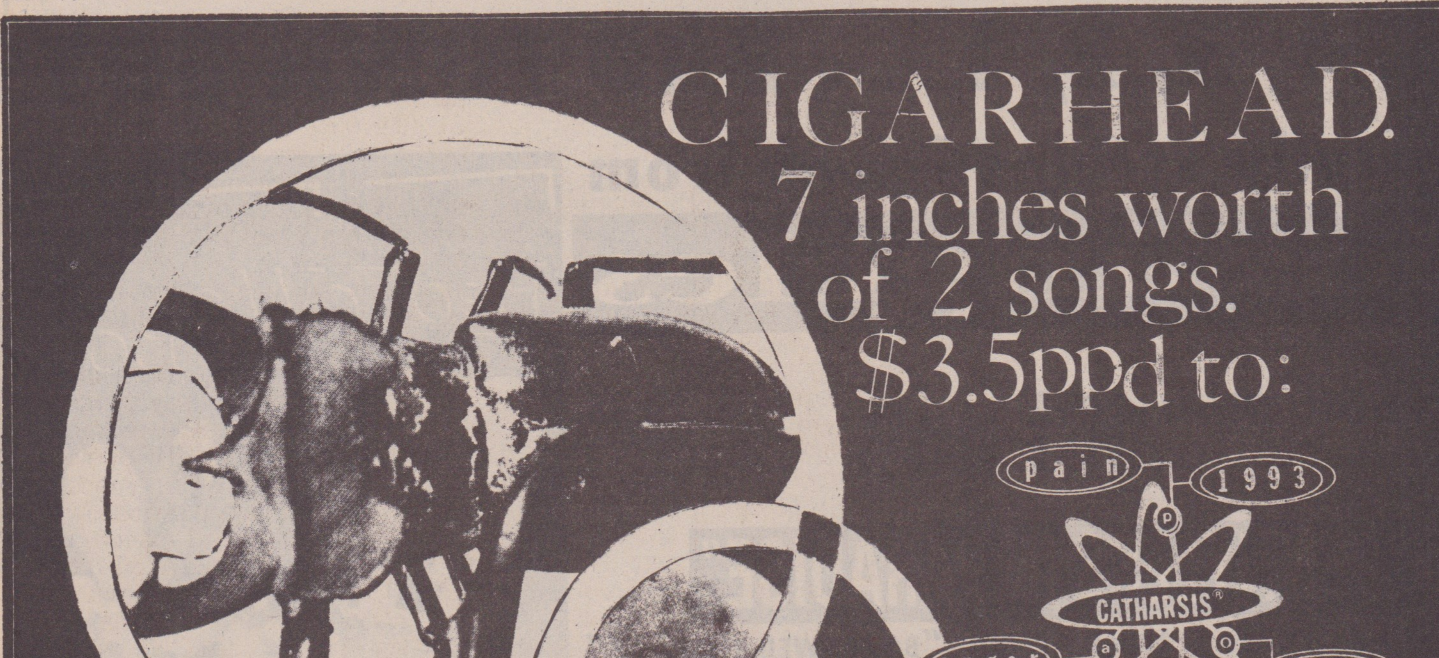
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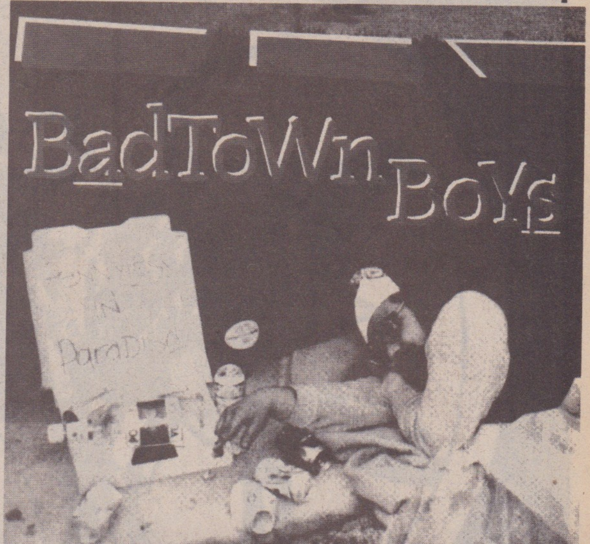

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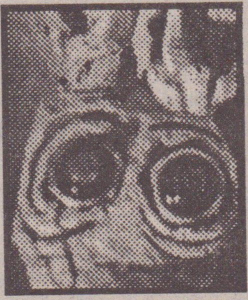

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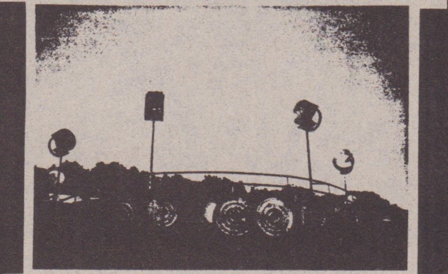

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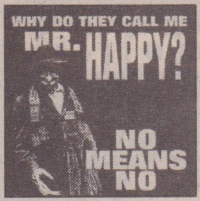

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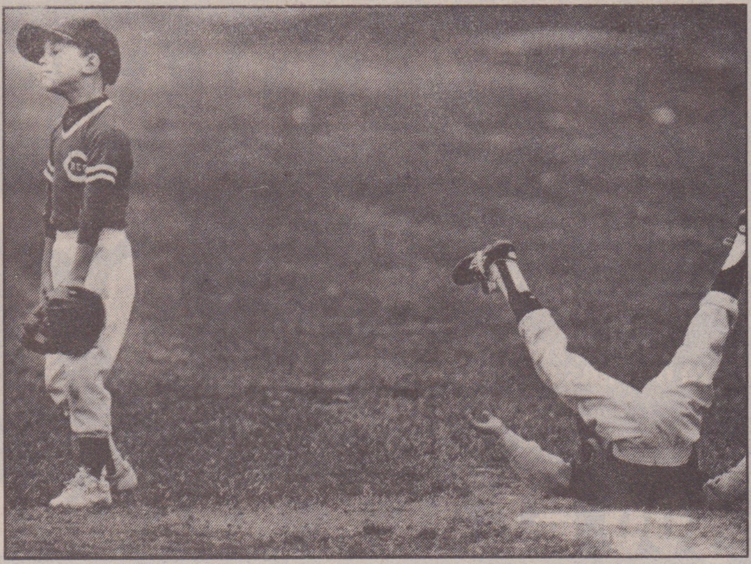

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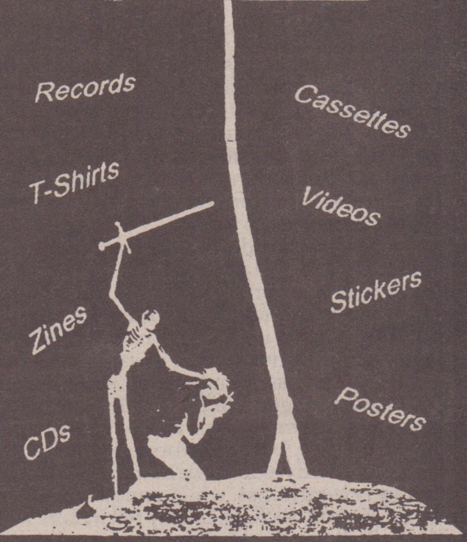

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BEN WEASEL

When I last left you, I was going home for a four day break. See, THE QUEERS were joining us for the second leg of the tour and since their drummer couldn't make it, our own Dan Panic was filling in. We thought it would be good if he rehearsed with them for a couple of days.

As we were preparing to take off for Memphis, I turned around in the shotgun seat and gave the boys the usual speech about walking if a club didn't have monitors, bailing out on restricted shows, etc. Since Joe Queer and B-Face like their drink, I made a point of warning them against encouraging Vapid to sink into an alcoholic stupor at any point. We all agreed on the terms of the tour and took off.

Memphis sucked. It may have been - no, it WAS the worst gig of the tour. The opening act was a one man rap act from our hometown. I won't mention his name, because he needs no press. After spending ten minutes on stage whining about how money has ruined "this culture" (I'm not sure if he was talking about the punk scene or the black rap/hip hop scene he rips off), we got to listen to him bitch outside about how he only got paid 25 bucks. He's lucky he got that. It was undeniably the worst, and yet most hilarious (unintentionally) act I've ever seen. We got paid 100 bucks and since we had a whole tour to do, plus seven mouths to feed, it's obvious that he made out a lot better than we did.

We bailed out for Dallas and the home of Todd Selfless, who met us at the door and informed us that although the club we were supposed to play had just closed, we could play a record store in town. I spent the day looking for weather stripping to combat the massive van leakage. I also got a haircut from a nice Korean lady who buzzed the hair in my ears, despite my protests.

We went down by the record store and hung out at a nearby deli playing pinball. Joe Queer is the pinball wizard. Joe Queer is the man to beat. I only managed to trounce him a couple of times on the tour, but they were sweet victories indeed. I quickly learned Queer's secret - slam the fucking machine until it tilts. Most pinball machines don't tilt very easily unless you lift them; you can get away with murder banging them side to side.

The Queers didn't end up getting to play at the store, and Todd missed half our set cause he was out in the rain searching for a mike stand (which we found about five minutes after he left). The people who came from Oklahoma seemed happy anyway, and it was a lot of fun.

Houston has changed a bit since the last time we were there. We played the same club, but it has a different name and new owners. It was pretty nice, but unfortunately, the crowd was full of rowdy skinheads and we had to stop playing several times while gang fights were moved outside. Richard briefly fell in love with a sort of dykey looking punk girl who had tattoos on her neck and forehead. I briefly fell in love with the fresh faced barmaid in the Dorothy From Kansas dress. Vapid briefly fell in love with a girl who the club security told us we could all fuck if we wanted to. Nobody fell in love with the skinheads.

We headed for Austin and Lainie's house. I slept in the van for about half the day and then got up to go check out the town. Austin sucks. If you're a college student or an alcoholic I guess it's nice, but a bar every twelve feet and a shitty band playing every thirteen feet does not impress me. The show was fairly boring as well, but at least the sound was good and we were paid what we were promised. A couple of other weird things happened in Austin but to go into the details now would take too much time, and I'm still not sure if they should be discussed publicly.

We blew a tire on the way to Phoenix and ended up staying at a Motel 6 when we finally hit town. We don't know anyone in Phoenix. After playing the show there, I'm still not sure we do. We stayed with some good people at a punkhouse but I didn't converse much with them because I slept in the van. I was growing quite attached to the van. I think I ended up sleeping in the van almost every night for the rest of the tour. It was like having my own personal bedroom, and it was comfier than a couch or a hardwood floor.

The gig was in a skater's warehouse. It was unbearably hot. We had played for about fifteen minutes when I felt I was going to just die on the spot. The heat was just too much. I lucked out. As we were going into our sixth song, the crowd started filing out. A couple of minutes later, I figured out why.

Apparently, some boy had been attacked by a couple of guys in the pit. His quick thinking girlfriend whipped out her mace (which she shouldn't have been carrying according to the huge signs saying NO MACE!!!) and dusted the entire crowd. Relieved, yet incredibly pissed, I set out with a flashlight and several bouncers to find the dingbat in the parking lot. I ran across her boyfriend first. He was wearing a t-shirt that said, "WOMEN ARE NOT SEX OBJECTS!" That's just the shirt I'd wear if I was trying to get laid, too. I read him the riot act for a while and then his girlfriend wandered up and I unleashed on her. I just wanted to make sure she knew how fucking stupid she was. I had the flashlight shining in her eyes the whole time. The bouncers wanted to kick both their asses. I suggested instead that they GET THE FUCK OUT. She tried yelling over me but when I yell GET THE FUCK OUT about 500 times in a row, nobody talks over me. As they were leaving, her boyfriend said, "Fuck you, we didn't want to see your shitty sell-out band anyway!"

"YOU NUMBSKULL!" I shouted in disbelief. "You incredible, ignorant, moronic baboon! YOU JUST PAID FIVE BUCKS TO SEE MY SHITTY SELL-OUT BAND!!!"

Well, because of the lack of ventilation, the stench remained and the show was over. Remarkably, we still got paid in full. We just may use the money from that particluar gig to make a demo for Geffen.

The next day was my birthday. Here is a list of what I did on my birthday:

1. Took a shit in a crummy rest area toilet next to a stall inhabited by a big, fat fuck whose fumes were so atrocious that I had to pull my t-shirt over my nose to avoid passing out.

2. Had breakfast in the van outside a gas station. Two pop-tarts and a bottle of orangeade Snapple, plus all my vitamins and medications.

3. Drove for four and a half hours on I-10 cursing the California freaks who are the only Americans who drive worse than New Yorkers.

4. Farted a lot.

5. Took a dump at the club in Bakersfield with Richard guarding the door. Was unable to avoid the piss which covered the floor about an inch deep.

6. Ate for free at Denny's. Tuna melt and lemonade.

7. Took a dump at Denny's.

8. Took a vicious diarrhea dump at the club, probably due to me eating my first real meal of the day at 9:00 P.M. - Jughead guarded door.

9. Played a lot of crummy pinball games with Joe Queer and avoided the freaked out drunks and skinheads of Bakersfield.

10. Played a shitty set to a bunch of people who were marginally interested.

11. Hobbled around in pain from strenuous frisbee activity the day before, while the club shorted us 100 bucks.

12. Went back to John Cagle's mom's house and discovered that he and his friends had bought me a birthday cake. The cake had 48 candles (tour ages you) and I blew them out but my wish didn't come true because when I opened my eyes, my travelling companions were still there.

13. Declined cake due to being loaded up on Pepto-Bismol, Dramamine and Maalox.

14. Tried to convince the guys to cancel the L.A. gig. I had a bad feeling in my gut about it. They claimed it was just gas.

15. Went and slept in the van and wished I had a sex drive so I could jerk off.

We drove to L.A. the next day. I saw the Hollywood sign. That was the highlight. As soon as we got into town, we stopped at a gas station to piss.

My drummer is liked by everyone. My drummer will talk to anyone. I am forever hearing how nice my drummer is. Nice is okay, but I think there's a point where you can go overboard. Case in point: while waiting for the others at the gas station, I witnessed a Mexican boy of no more than nine or ten ride by on his skateboard. Panic says to him, "Hey, how ya doin'?"

Since we got there early, the guys went wandering around and I took a nap in the van in front of the club. When I woke up, I saw two vaguely punk looking people sitting in a car behind me. I got out of the van, smoked a cigarette and brought what was left of my cake to the car.

"Want some cake?" I asked. The boy and girl declined.

"You mind if I get in?" They didn't mind. I climbed into the back seat. After a few minutes, I realized that the boy in the passenger seat was Chuck from Chicago. Chuck from Chicago whose bass amp we borrowed from the tour. I didn't recoignize the beady eyed girl in the driver's seat. Then Vapid walked up and said hi to them. The girl was Amber. Vapid is friends with Amber. Amber is one of those people I've never met but who I dislike intensely. One of the reasons is because she wrote a letter to Vapid in which she told him how lousy my voice was. The letter came at a time when I was struggling to complete the vocals on an album. I had done the vocals on every song about ten times over. My voice was shot. I couldn't sing in key. I was tearing my hair out. Bad timing.

Plus, Amber likes the Grateful Dead. I don't care how great of a person you are, if you're under fifty and like the Dead, you suck. And further, she lives next door to Schwarzenegger. Fuck Arnold Schwarzenegger and anyone who lives next door to him. I took my cake and left the car.

The show had not been fliered, save for some crazy Screeching Weasel fan who works in

a copy shop. He made 200 fliers because the club hadn't and he thought that someone should. Plus, no stage monitors. The owner of the club hadn't showed up yet and I sat in the van fuming. Even though we had agreed we would bail on a gig such as this, a bunch of the guys had friends coming to the show who they wanted to see. I didn't really care. Finally, Jughead took control of the reins and we were loaded out and on the road before the owner even showed up.

It's come to my attention that certain L.A. people have been bitching about our rock star attitude, I guess for leaving the gig. Lemme explain it to you real slow and simple: #1: We asked for stage monitors. There were none. Without stage monitors, I lose my voice. We still had eight gigs to do and me croaking like a frog through most of them would've sucked. #2: We've gotten more mail from the L.A. area than anywhere else in the country as far as people asking us to come and play. Unfortunately, most of them never even heard about the gig. We left as the doors were starting to open and there were no more than fifteen people waiting to get in. #3: I later found out that the guy who runs this club (Macondo) has a history of fucking bands around. If we were the first ones to take a stand, I guess that makes us assholes, but moreover, it makes every other band who took the shaft from this bastard quite stupid indeed.

Well, anyway, we got into a nice, big, ugly fight on the way up to Berkeley. I'll spare you the details.

You've already read about the Gilman gig. The San Jose gig the next night was hilarious. It took place in a glam rock club inside a strip mall. A place that had never booked punk. They were tossing people left and right for daring to move. It was run by a gang of creepy looking biker thugs. Two songs into the set, the owner came up on the side of the stage and told me to tell the crowd to stop moshing or the show would be over.

"Look," I said into the mike, "I don't even know what moshing is, and furthermore, you're not even paying us what you promised." Which was the truth; they had been trying to weasel the price down from the moment we arrived. The crowd cheered that remark and the owner looked panicked.

"Don't start a riot!" he pleaded.

I was on a roll. "Man, these are a bunch of white suburban kids, they're not going to riot.!"

Just in case, he stationed three big mooks in front of us on stage. Now there was no way to see the band and even the slightest movement was getting people tossed out in headlocks. In the middle of the fourth song, the biggest mook of them all leaned over to my mike and said, "DUH SHOW IZ OVAHH!!" My band stopped playing. I didn't. I banged and wanked on the fucking guitar until my hands were bleeding. I was a one-man army, a punk rock Ed Van Halen. I pounded and punched for a few minutes until it suddenly dawned on Mook #1 that what I was doing was not part of the song. He slowly turned around and fixed his neanderthal eyes on me. I stopped and went out to the van with my guitar, where I attempted to sing some songs to a couple of people hanging around. Meanwhile, some kids had gotten their money back, and, because these goofs were so scared there was going to be a riot, they paid us in full. We pulled out just as four squads pulled in. We laughed all the way back to S.F. It really was the best gig of the tour, at least in terms of sort of bringing us together. What also helped was Joe Queer winning over fifty bucks in about a twelve hour period across Nevada. I couldn't win a dime, but every time I told Joe to put a certain amount of money in a certain machine, he cashed in. If I put the money in myself, I lost, every time.

The next few shows ran smoothly. We were back in the midwest and almost home. Minneapolis. We were playing at a place on campus called The Whole. There was a good turnout and we managed to get free pizza before the gig.

Once on stage, I immediately noticed an obviously drunk Sid Vicuous type swigging from a bottle and stumbling all over the front of the stage. I was about to halt the show and have a word with him (no alcohol allowed inside y'know) but instead I had to have a word with the soundman who had apparently forgotten about the things we went over in soundcheck and was now pumping my already blaring guitar through the monitors, causing an unbearably high pitched feedback whine. Eventually the problem was sort of halfway corrected and we finished the set. I retired to the back room for payment. Then I heard the voice.

"Ben Weasel."

I looked up. It was the sloppy drunk from the front of the stage. He spoke again. "I am Felix Von Havoc," he said. What a shame. Felix wanted to talk to me about the "shit" I'd written about him in my column. I didn't want to. He was drunk. I told him to sober up and give me a call when he felt better. He persisted. I gave it to him.

Everyone I know who has met Felix insists that he is an intelligent young man who's actually quite rational and reasonable. They are wrong. Felix Von Havoc is indeed a walking, talking cartoon character. Some witticisms from Felix's mouth:

"I was the only punk here tonight. I came here to represent the punks."

"I've been fighting the cops since '83. Where were YOU *(to everyone in the room in general)* in '83?"

"I know what's it's like in the streets. I live in... *(I forget the name of the neighborhood, though I later found out that the only thing dangerous and "streetlike" about it is that black people live there. Unless of course, you find free liberal papers on stands in front of convenience stores and weekly street cleaning service threatening).*

And on and on and on. And I let him know what I thought of his ridiculous bullshit. And his friends looked embarrassed for him and everyone else in the room laughed at him. He should've talked to me when he wasn't drunk.

The next night was a gig in Janesville, Wisconsin. It was set up by Johann from *Pshaw* fanzine. It was also at a college campus. It was run extremely well and a large crowd showed up. Near the end of our set, a young man from Madison (of course) started demanding to know why were featured on a Best Buy commercial. Having gotten sick of answering that question, I got into it with him. And took out a lot of frustration on him. Maybe a little too much, I'm still not sure. Plenty of people in the crowd seemed to feel he deserved it.

Later, he and his buddies crowded around the van while Richard was loading up and began harassing him. Typical. I had nothing to say to these group of assholes who felt it was wrong that we were making 500 bucks (Actually, as I pointed out to him, we were making a lot more than 500 bucks because we had a percentage deal - all costs were covered and the promoters were able to make some money to put towards the next show which might not be so successful). Fuck 'em.

The last gig of the tour was supposed to be at a place in a Chicago suburb called Toto's. We had cancelled a week before the gig because the owner had told us several times over the phone that no-one under seventeen would be admitted and that he was advertising the gig that way. The *promoter* assured us that he WOULD let anyone of any age inside, but we couldn't do it because we figured that all the people who had seen the ad proclaiming that the gig was age restricted wouldn't bother showing up to be let in.

The gig was moved to a small place in the city called Isabel's that Joey Vindictive had worked out a deal with. The turnout was much smaller than we usually get (I'm assuming because of the last minute venue change) but it was the first night - we didn't expect much.

It was a little weird because it was my first day back home and suddenly I was not only playing a gig at a new club but I was working the door and attempting to take care of problems that arose.

And a lot of problems arose. And I don't even have it in me to go into them, because as I later found out, the main instigator of all the problems went down there with the express intent of fucking with me. Besides the fact that I've done nothing but favors for the past six months for this guy and he has to show up to fuck up our first night, the club in general has turned into a mess.

First of all, the potential for bands to make good money is slim, because of the percentage of the door the owner takes and the fact that the P.A. and advertising costs come out of the bands' cut. P.A. - $185.00, Fliers, etc. - anywhere from $20.00 to $30.00.

Secondly, it's in what is supposedly a bad neighborhood. This apparently deters a lot of suburban kids driving mom's car from coming out.

Thirdly, with all due respect to Joe Vindictive, the bookings have been less than stellar; in an attempt to give unknown bands a break, Joe booked them, but didn't take into account that unless there's at least one band on the bill with drawing power, you're gonna draw nine and ten people at shows, which is what's been happening. Further, Joe was under pressure from the owner to book shows four nights a week, which as anyone knows is ridiculous.

And lastly, my own involvement in the thing, as limited as it was has caused problems. I agreed to help Joe out by booking two shows, one with Jawbreaker and Nuisance and one with Born Against. The Jawbreaker show drew 340 people. The Born Against show drew 125. I sent out fliers to 100 people on my mailing list for both shows. I had tickets given away on the largest college station in town and I fliered heavily for both shows. And people came.

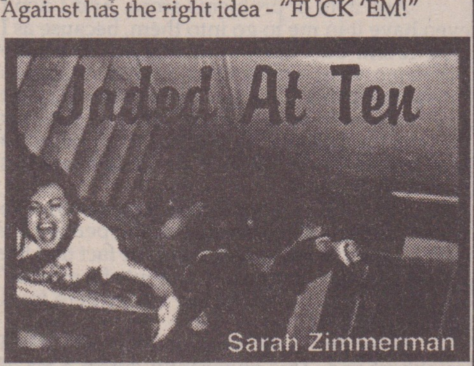
Unfortunately, I had to hear a rumor that I had walked away from the Born Against show with $175, which is actually what I paid Born Against. I lost ten dollars on that show. But the story is that I took $175 for "a promotion fee". What's even worse is that the rumor was started by a guy who was doing security for us, a guy who was always nice to my face and I guy who I treated fairly.

Further, there seems to be a general assumption that I did these shows to make money. Of course I didn't. I did it because I'm friends with the bands and I didn't want to see them A: Play the big, ugly club in town for a ten dollar door (Jawbreaker) or B: End up like Buzzoven did when they did a show with the anarchists (payment - $5.00 [which would have been Born Against's only option]). No one ever considered that I had nothing up my sleeve. No one ever considered that I make enough money from my band that I don't need to make it off of shows, or more importantly, that the whole reason I agreed

to help Joe out was because I was sick of seeing promoters take a ridiculous cut of the door.

Well, fuck it. I'm sure that Isabel's won't last long, and once again, bands will get to choose between playing ten and twelve dollar shows sponsored by Budweiser and Pepsi, or playing non-advertised shows in dives put on by anarchists who believe that anything more than "gas money" is a mortal sin or something.

Joe did everything in his power to get a place going where both the audience and the bands were treated fairly. It didn't work. It's probably going to be a long time before something like that does work. It's just a drag for everyone in general that they're not going to be able to see good bands this summer. But the blame can be laid just about everywhere, and in my opinion, when it comes to the crybabies, parasites, purists and rumor-mongers, Born Against has the right idea - "FUCK 'EM!"



Sarah Zimmerman

The MacNeil-Lehrer Hour on National Public Radio featured Former Secretaries of State Henry Kissinger and George Schultz in a dicussion of the Serbian- Croate conflict in Bosnia-Herzogovia. On the program, George Schultz noted that boycotts and embargos never stop the fighting, they simply give an advantage to the side with the most money, and arsenal. Ironically, this man was the Secretary of State during the Reagan-Bush decade when this country was discreetly pushing for boycotts of South Africa; something that I have always seen as morally sound, but in practicality quite a detrement to those fighting the war against apartheid. (*The MacNeil- Lehrer Hour*, NPR, KQED, 20 May 1993.)

Denny's Restaurant was recently settled a Justice Department bias complaint in California. They are also the subject of a class action suit in San Jose Federal court due to 32 complaints from local African-American Bay Area customers. The suit claims that some restaurants refused to serve black patrons, requiring them to prepay for their food, pay a cover charge, and not serving the famous free birthday meal. So, if you still want to eat at this fine dining establishment, watch carefully how those dining around you are being treated, and if it is obviously in a discriminatory fashion, either call their new hotline, or the local chapter of the NAACP to report the incidents. (Gary Karr, "NAACP, Denny's agree on anti-bias plan; 2 discrimination suits still pending," *San Francisco Examiner* 30 May 1993.)

A semi-official Cairo newspaper quoted the Egyptian President Hosni Mubarek as saying that Sheik Omar Abdel-Rahman, the spiritual leader of those arrested in the World Trade Center Bombing in February, was on the payroll of the CIA. He claims that this is one reason that he has yet to be expelled from this country. If thrown out, Mubarek speculated, then the Sheik would divulge all of his information on his role in the Afghanistan- USSR war of the 80s. He supossedly was used by the CIA as a recruiter of volunteers to fight on the side of Afghanistan. Three days after the story ran, the paper retracted the story by saying that it had misquoted Mubarek entirely. This is not in the least bit surprising given that the USA is Egypt's number one ally and financial contributer. Hence, the old story; Don't bite the hand that feeds. ("Egyptian Paper Says It Misquoted Mubarak on Sheik and the CIA," *New York Times* 31 May 1993.)

Remember the story of the 16 year old Japanese exchange student who rang the wrong door bell in Baton Rouge, Louisiana and was shot dead on the spot? Well, not only was the murderer acquitted of all charges, but the Judge was going to give the man back his hunting pistol used in the murder. The honorable Rodney Peairs (read: cold blooded murdering racist) rejected the offer. I guess it would just serve as a reminder as to exactly how close he came to frying. ("Slayer of Japanese teen rejects pistol," *San Francisco Examiner* 27 May 1993.)

The New York Times ran an indepth article on the problems with Asset Forfeiture Laws. I mentioned this situation in a previous guest column, and was very happy to finally see it criticized by the Big Time mainstream press. They reported that last year, the Fed had an "inventory of seized property worth $2 billion, up from $33 million in 1979". What was most surprising in their report was that banks and loaning agencies are joining up with the ACLU and other critics of this program. They are viewing themselves as victims as well, because most of the property seized has been put down as collateral for loans. And the government does not have to charge the people with anything, just show that they have probable cause to believe that the property to be seized was used in a criminal act. The trick is that in order to get the stuff back, the defendants must prove THEIR innocence- a direct contradiction to the 'innocent until proven guilty' ideal that this government is supposed to be based upon. Newly appointed Attorney General, Janet Reno, has already ordered a review of these obnoxiously unfair laws. And two Congressional members, Rep. Henry J. Hyde (R) of Illinois, and Rep. John Conyers Jr. (D) of Michigan are drawing up bills that would put the "burden of proof" onto the government, thus drastically reducing the numbers of property seizures. (Stephen Labaton, "Seized Property in Crime Cases Causes Concern," *New York Times* 31 May 1993.)

Who would have thought that Delaware would have an abortion clinic which offers free abortions to the victims of rape, incest and to those stricken with HIV, and discounts to women under 18? A friend told me that they have enclosed the clinic with bullet proof glass. Basically, the people in charge of the clinic are not only visionaries for seeing the overwhelming need for such programs, but also brilliant enough to realize the unfortunate danger that will no doubt come from the anti-choice/equality army. I hope all my old friends in Delaware lend a hand in supporting this clinic when the heat comes down; and it will come down. ("Abortion Foes Criticize Discounts at Clinic," *New York Times* 3 June 1993.)

For the twelth time, Geronimo Pratt has been denied parole in a three hour hearing. Pratt was the Deputy Defense Minister of the Black Panther Party, and was convicted in 1972 for a murder he did not commit. The FBI has the documentation that proves his innocence, but for some *strange* reason, its not allowed into evidence in his parole hearings. Many view Geronimo Pratt as a true political prisoner, persecuted for his actions and membership in the higher eschelons of the Black Panther Party. The Board of Prison Terms said that Pratt "was not suitable for parole at this time". ("No parole for former Black Panther," *San Francisco Examiner* 22 May 1993.)

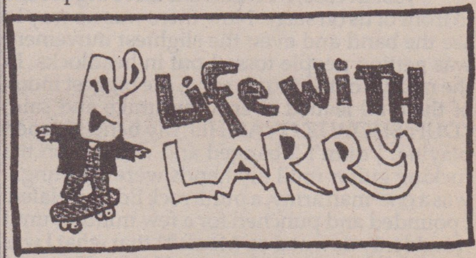
You tell me if this is completely fucked; the California Senate just passed a nifty piece of legislation that " Would raise the threshold for campaign contributions, investments and sources of income that must be reported by public officials". It's called SB427 and it passed 30-2. Now, if I am interpretting this thing correctly, that means that more money can be given to seedy politicians by even seedier corporate executives, and no one has to know about it- up to an even higher point, now. Is this a good thing?! What happened to the 'grass-roots', $100 maximum donation kind of movements that were taking place not so long ago? ("Sacramento in Review," *San Francisco Chronicle* 7 June 1993.)

The Massachusetts Supreme Court just ruled that the use of anonymous juries violated *reputed* Boston crime boss Genaro Angiulo's right to a fair trial. The points made in the decision were very valid ones; How can a jury maintain the notion of innocent until proven guilty if they have been told that they need protection from the defendant? It is just unfortunate that such a good case has led to the reversal of the conviction of such a *reputed* scumbag. ("Anonymous jurors' decision overturned," *Oakland Tribune* 12 June 1993.)

The most disturbing and nauseating piece of news in the past month has been the story of Georgiana Williams, an LA mother whose son was arrested for burglary. When she posted the $580,000 bail, the prosecutor filed a motion "requiring her to prove that the money did not come from drug proceeds". Here is an African-American woman who works two jobs, put up all of her savings, and possessions in order to make bail for her son, and she is harrassed. My question is, 'Did Mob Boss Sam Giancarlo have to prove that his bail money didn't come from racketeering or extortion or prostitution? No, he didn't. I just love American justice. (Rosalind X Moore, "LA mothers rocking the city's court system," *The Final Call*, 24 May 1993.)

Special thanks goes out to Alexandra, Josh, Brannwyn for helping with the header.

Special note to Bob Marker: just heard about the baby! Congratulations, and send me some pictures!!



Like many cities in California, Berkeley has a new anti-smoking law. Essentially, you can't smoke in any public building now. There might be an exception for bars, but I'm not sure, since I haven't been in one lately.

But when it comes to places that I do go regularly, like cafes or restaurants, it's wonderful to be able to breathe again without having to inhale the exhaust fumes of inconsiderate morons. I only wish that Berkeley would pass a harsher law, like the one that they have up in Davis. There you can't smoke within 20 feet of any building. Which means determined smokers will have to pretty much stand out in the

street, where hopefully they'll be run over by one of the other major scourges of urban life, automobiles.

All right, maybe I'm engaging in a little hyperbole here. Some of my favorite people in the world are smokers, and I certainly don't want anything to happen to them.

But something will happen to them. At some point in the next few years, at least two or three people I love will die horrible and painful deaths. They'll lie there in a hospital bed, maybe for months, doped up to the point of near-unconsciousness and yet still in pain, tubes and needles stuck in them as if they were a pincushion, unable to even recognize friends and family. They'll run up bills as high as fifty or a hundred thousand dollars, most of which will go straight into the pockets of one of the most corrupt corporate structures in the world, the American medical establishment.

Sounds pretty punk, doesn't it?

Maybe you didn't know smoking is punk. Maybe you're sure that it isn't. If you are, try suggesting that smoking be banned in your favorite punk rock club. You probably won't be crucified on the spot, though I offer no guarantees. But it will be a long time before people stop calling you "poser" and blowing smoke in your face.

So how did smoking ever get to be considered punk? Could it be because of that well-known mosh king, Senator Jesse Helms? For those who don't follow politics, Senator Helms is the champion of right wing Christian dingbats, anti-abortionists, homophobes, warmongers, and just about every other group of evil-doers that good little punks are supposed to be against. He has also made about a zillion dollars defending the tobacco industry's right to poison you and any innocent bystanders who happen to be around when you light up one of your cigarettes. So every time you kick down for some Marlboros or a packet of Drum roll-your-own, you can be sure that part of your hard-earned punk rock money is going straight to the man who thinks the only problem with Operation Rescue is that they're too wimpy to use AK-47s on those goddam baby killers.

Or maybe smoking is punk because being a junkie is punk. Because if you're a regular smoker, you're a junkie. Oh, maybe you think of it as just a bad habit, or even more likely, you're one of those losers who tries to convince people that, "I smoke because I like it. When I don't like it anymore, I'll stop."

Yeah, maybe you will. But it won't be easy. Because smoking isn't a "habit," it's an addiction. A very serious addiction, at least as hard to break as a heroin addiction (and of course all you Sid and Nancy fans know how punk *that* is).

The thing is, if you really want to be a junkie, you might be better off with heroin than tobacco. Obviously I'm not recommending it, but any honest doctor will tell you that if you were to shoot up with a measured dose of clean heroin every day for the rest of your life, it wouldn't necessarily do you any harm (other than turning you into a stupefied idiot). Smoke a pack of cigarettes every day, and unless something else kills you first, you will almost certainly die as a result.

Hanging out at Gilman or on the porch or railroad tracks smoking with your punk rock buddies seems pretty far removed from gagging and choking while they stuff an inch wide pipe down your throat just so you can sort of breathe for the last few weeks or months before you croak. That's because the average age of people in a typical punk rock scene is something like 18 or 20. Being 40 or 50 or 60 years old is unimaginable to most people of that age, and not too desirable either.

But despite all the chants of "Hope I die before I get old" and "I'm going to stay young until I die," the years will continue to pass, surprisingly quickly, for most of you. One day you'll catch a glimpse of yourself in a mirror or a shop window and you won't see the stylishly nihilistic punk rock waif with a cigarette dangling from his/her oh-so-sensitive lips, you'll see a sorry-ass middle aged junkie sucking up death like it was his/her mama's long lost tit.

A lot of things that seem so cool when you're young turn out that way, of course. Although I'm especially annoyed by smoking, possibly because someone I am very close to is going to die from it soon, this column didn't start out to be only about tobacco. I just thought that smoking served as a good examples of one of the more idiotic aspects of punk rock, the tendency to glorify self-destruction and to romanticize wallowing in shit.

Anyone with a brain, even most smokers, will admit if you press them hard enough that smoking is not really that cool. But think of all the punks you know who always buy the shittiest beer, eat the most chemical-laden junk food, guzzle gallons of cheap coffee so that they can go without sleep for days. Why? Well, it's punk, of course.

Most of them won't say that, of course. They'll tell you they live like that because it's all they can afford, and in some cases it's true. But just as often it's a fashion statement. For example, punks across America seem to have adopted Denny's as a hangout. For the amount of money they'll spend on a plate of cholesterol and toxic swill, they could buy enough beans and rice to live for a week. And they'd feel better, too, but didn't you know it's punk to feel shitty?

Or the stay-up-all-night-slamming-coffee thing. Many people got started on that kick for a perfectly good reason: they wanted to finish their fanzine or some other work or maybe an old friend was in town for just that night and there was too much talking to fit into normal hours. But what about all the people now who stay up all night mainly because that's what punks are supposed to do?

I'm not talking about people like Aaron Cometbus, who just happens to keep hours that are the reverse of what most of us do. I'm talking about all the people who spend their nights bleary-eyed and their days in a stupor for no particular reason except peer pressure or because they read in some fanzine that it was a cool thing to do.

It's all part of the Bizarro-world (for those of you familiar with the old Superman comics) concept of bad equals good, black equals white that's always been a part of punk to some extent. Back in the 70s, when the main point of punk, aside from having fun, was to piss people off, it made a little more sense. Now, when I would guess that the majority of MRR readers believes punk to be about doing constructive things, building alternative institutions, changing the way that individuals see themselves and the way that they relate to each other and society as a whole, the old-fashioned style of punk as self-destruction seems just that, hopelessly old-fashioned.

I could go on in a similar vein (no pun intended) about how cool amphetamine, and to a lesser extent, heroin, seem to have become in certain punk circles. But we've got plenty of other preachers pursuing those causes, and since I still enjoy my beer and coffee now and then, I can't totally take up the straight edge cause. Just let me note on that account that I don't find dead junkies, punk or otherwise, romantic. Just dead.

So, on to another subject or two: what, people want to know, do I think about Green Day signing to Warner Brothers? I think it was not a good idea. That's what I told them. They disagreed. They're still my friends, I still like their music, and I hope everything works out for them the way they want it to.

It's kind of a new experience for me. Other people pissed and moaned when groups like Husker Du or Nirvana or L7 went major; I never really cared about any of those bands. This is the first time it was a band I really like.

I, along with a lot of other people, am also wondering what will happen if Green Day make it really big. It will probably do for the East Bay what Nirvana did for Seattle, something the East Bay could do without. Other bands will get signed, lots of money will be made, and we'll have to endure loads of clueless reporters raving on about the latest hip "scene" about which they will of course know next to nothing. Actually, not that much will have changed. You'll just be reading your gossip in Spin and Rolling Stone instead of MRR, Lookout, or Absolutely Zippo.

Perhaps I exaggerate, but not by much. None other than the esteemed Mr. Al Sobrante refers to MRR as "the trade journal" of the punk rock music industry. And then there was the ex-sheriff's deputy who became a singer in a punk rock band (the real old-timers among you might remember Eddie Money, another cop-turned-rocker). He was complaining to me that in some scene reports I did for this magazine and for my own, I hadn't covered some of the bands and other issues he considered important.

Well, I suggested, why didn't he write his own scene report? MRR would be happy to print it. He looked at me as though I had just suggested that he have deviant sex with his grandmother.

"MRR? That'd be like sending it to the *government*."

So, you see, everything is relative. Well, almost everything. MRR still pays considerably less than Spin or Rolling Stone and that's likely to remain the same. Epicenter punks with piercings that protruded a bit too far into their cranial cavities will still glower menacingly at any form of music that contains elements of melody, Gilman's contingent of tobacco punks will continue its crusade to give cancer to themselves and anyone else who ever comes to a show there, and hundreds if not thousands of young people with funny colored hair will journey to Berkeley and Oakland to hang about in cafes, catch exotic venereal diseases, and collect stories to tell their bored grandchildren about how rad things were back before the turn of the millennium.

And somewhere in some basement or garage, probably far, far removed from the East Bay, Seattle, or anything else considered remotely hip, a kid or two will come up with a new sound or look or literary style and a whole new underground will begin to take shape, one that will look on us MRR readers and writers as hopeless old farts who think they own the scene but haven't had an original idea since 1993. Those of you who are planning on staying punk till you die might want to bear that in mind You can probably look forward to young whippersnappers picking on you the same way you make fun of the patchouli-soaked tie-dyed dingbats.

Columns

I know this seems to be a recurring theme with me these days, but I think it's important. About 98% of people my age never made it out of the early 1970s in terms of cultural development. If I hadn't ditched the Woodstock generation when they started getting useless and stupid, most of the major accomplishments of my life wouldn't have happened.

The older you get, the easier it is to get stuck in a rut; refer to your parents for confirmation of this. It would be sad but at least understandable if I never made it beyond punk rock. But it would be downright pathetic if you 15 and 20 year-olds spend the rest of your days reliving the late 80s/early 90s. Most of you will, of course, regardless of what I say. It's safer to stick with what you know.

I've heard it suggested, by the way, that rap or hip hop has inherited the radical, rebellious energy that used to characterize punk rock. Although that may be true of a few specific groups, in general I don't agree. Most rap wears only the trappings of rebellion. In that sense it's a lot like heavy metal; for all the noise and mayhem, the end product is usually decidely mainstream: major labels, big money, and conspicuous consumption.

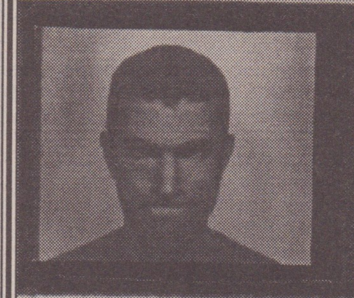
There are other, more unsettling aspects to rap, such as its glorification of violence, its tendency, again as with heavy metal, to rant about "bitches" and "fags." White liberals and radicals tend to overlook or apologize for this on the grounds that "it's a reflection of African-American culture." Maybe I'm out of place to say this, but if I were an African-American and some honky came along telling me that shit was *my* culture, I'd be showing him some culture upside the head.

Ooops, I didn't mean that. Too much. Really, it's a serious issue, especially since rap is so influential these days, what with suburban B-boys hanging about every McDonald's in the land. For a more reasoned discussion, I'd recommend you check out the letters section of the May-June Flipside, where our own Martin Sprouse makes some good points and gets answered back by Al Flipside and Gary Indiana. Yeah, I know Flipside isn't the place you usually go for your hard-hitting socio-political commentary, but this bit is well worth reading.

One point Martin made that hit home with me was how punk bands have used violent imagery and weren't judged nearly as harshly for it as rap groups are, an example being MDC's 1982 cop-killing anthem. Since I remember only too well singing along to "Dead Cops," I had to question whether I was using a double standard.

I guess the difference, if there is one, is that few if any punks took that song seriously enough to actually consider picking up a gun and killing some cops. Maybe nobody takes Ice-T or NWA that seriously either, but I wonder. Another, maybe more important difference is that MDC wrote that song over ten years ago. I don't know if they still even sing it, but I do know they've changed their ideas quite a bit since then. As for myself, I don't think randomly killing police officers is the slightest bit progressive. On the contrary, it's one of the surest and quickest ways to bring about a full-fledged police state.

Anyway, that's all I have to say about that. Read Martin's letter and decide for yourself what you think. In the meantime, let me recommend that you go see John Henry West if you get a chance. You won't often find me singing the praises of a full-on hardcore band, but they are stupendous. A not-so-stupendous hardcore band is Bumblescrump, but I think they planned it that way. Go see them too, just don't ask me why.



Mike BS.

At the recent M.O.M. conference (Missouri On the Move) I was with about 200 other gays, lesbians and bisexuals from our state. The workshops and the speakers were both very empowering and very frightening; the access to information and organizations was very helpful; being in a gay/lesbian bar after months of rural semi-isolation made me dance like never before; getting laid after 2 and a half months of not-very-appealing celibacy by a very nice and beautiful man was warming.

It was a renewing experience. Now I feel less isolated out here in this community of 80 in this town of 250.

Combined with this experience are recent encounters I've had with others just starting to go through the coming -out process, and the totality of it all is proving to be very emotionally powerful.

In the last month two young men came out to me for the first times in their lives in letters, and a young woman I live with here is in a position that I was in...oh, just how many years ago was that?

These people have a lot ahead of them. A lot of pain and a lot of heartache. A lot of soul searching. Perhaps a lot of rejection. It's a long drawn out process invoking conflicting and confusing emotions.

They'll get through it, though, like we all have. I know this. Yet unresolved feelings concerning my own coming out process have been surfacing, feelings I didn't even know existed.

I came out because I was outed in 1987. A "friend" (more like an "asshole", really) told me he would tell my parents if I didn't. So I did. I've been through a lot with my parents since that time, but things have turned out well. They're generally liberal people in the first place, and they had already gone through the red mohawk and my tattoos and my atheism and all those other fun topics which made for interesting family discussions. What more could I do to shock them?

I'm lucky, really. Lots of people get disowned by their families, or tossed out, or else the topic can never come up in conversation. Your relationships with those you love can never come up in conversation. That's so disgusting.

Although I've been open about my sexual orientation for years, I still often avoid disclosure to people because of the *tedious* nature to it. Having to be concerned about them reacting to something that seems so obvious to me and commonplace, to have to constantly explain what's only right and natural seems a bore. Of course, the other option is to just keep quiet and let them learn about homosexuality from the media campaigns of the religious wrong (or was it the religious right? Never could keep that straight). Not a choice, really.

I'm pushed on by my belief that I can use my status as a openly homosexual person to bring about positive change in the world and make other people's lives perhaps a little easier. Not only can those out of the closet provide emotional and practical support and advice for those still in, being out tells the world that gays, lesbians and bisexuals exist and that we're everywhere.

Since we aren't born with pink triangles tattooed on our faces, meeting one another is very difficult. In rural communities disclosing one's homosexuality is often physically hazardous to one's health and well-being (well, not only in rural communities, but unlike many larger cities, there's no support at all for g's and l's). We are invisible. To be open about ourselves is to invite rejection, scorn and violence. To be hidden is to die one thousand lonely deaths.

People come out of the closet concerning their sexuality at varying speeds and levels of intensity. Some young boys or girls decide to pack up, leave Bugcrack, Montana and head to the bright lights, big city of San Francisco. Others get married and then divorce at 50 or 60 when they realize that the lives they've built for themselves are based very little on what they actually desire. Different people, different backgrounds, in different social situations.

Getting back to these letters...Getting letters like these affects me in many ways. At first I'm honored that these people have chosen me to place their faith in. Then I guess I feel sad and a melancholy envelops me, as the social situation that causes such lonliness and desperation is truly heartbreaking. Then I question myself: Can I answer this? Maybe someone else should have that task? Then I compose my thoughts and answer the letters as best as I can.

There's no other option. What else can I do?

Meanwhile, I get on with my life. I do things other than political activism which make my life fulfilling. People need more than rhetoric to get through the day.

But to the people who have written and still continue to, thank you. You are in my thoughts always And I'm glad that we were able to share even such a small piece of ourselves.

If you are just coming to terms with this and are alone and need someone to talk to, feel free to write..

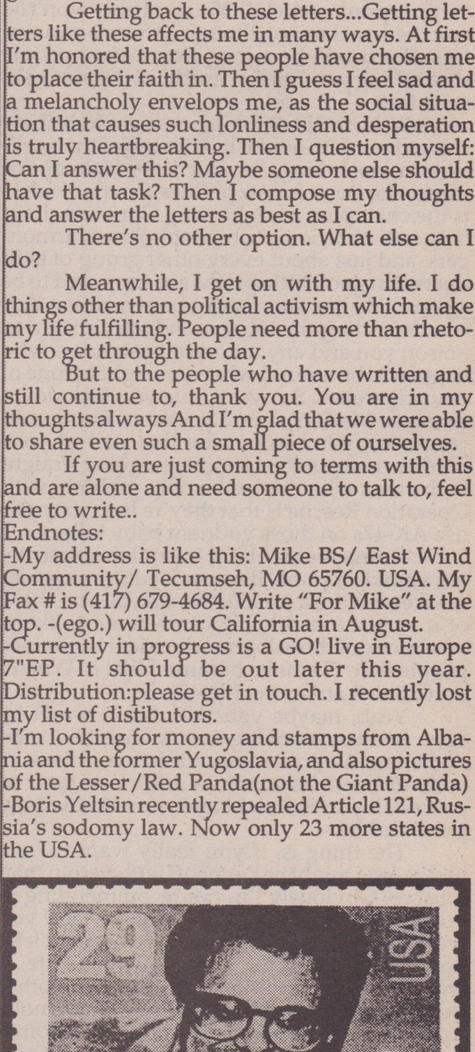
Endnotes:

-My address is like this: Mike BS/ East Wind Community/ Tecumseh, MO 65760. USA. My Fax # is (417) 679-4684. Write "For Mike" at the top. -(ego.) will tour California in August.

-Currently in progress is a GO! live in Europe 7"EP. It should be out later this year. Distribution:please get in touch. I recently lost my list of distibutors.

-I'm looking for money and stamps from Albania and the former Yugoslavia, and also pictures of the Lesser/Red Panda(not the Giant Panda)

-Boris Yeltsin recently repealed Article 121, Russia's sodomy law. Now only 23 more states in the USA.



Maybe you saw my hometown of Greensboro, NC in the national news with a story about something other than the KKK for a change.

This was worse! It was a huge bicycle race sponsored by Du Pont.

You'd think this town was the asshole of the universe (I know it's not...I've been to Augusta, Georgia!) from the way the media embraced the entire event as if Du Pont wasn't responsible for almost destroying the earth.

Oh sure, the problems with the ozone layer were mentioned in passing. But as one, the media said Du Pont was "working on this...except in the third world, where it would be too expensive to change refrigerators..." and a regional protest effort was, as usual, portrayed as a bunch of kooks playing bongo drums and wearing weird white radiation unifoms.

One local columnist took the city council to task for offering to shell out the bucks required for security and other requirements, here in a town where they can barely get it together to put in sidewalks, where local recycling funds are tied up in red tape.

The protesters, including my oldest daughter Jenny, had considered some kind of semi-violent tactics such as sabotaging the roads, decided not to and then after it was all over said next year they might resort to this kind of stuff after all. Why not knock over a few of these smooth-legged peddlers, let them think about just who it is they are riding for.

Of course in my circles I ran into lots of folks who hated Du Pont. One woman in a music store really cracked me up, though, with her response: "To hell with DuPont! I think I should be protesting my own family instead."

She eagerly went on when I asked for an explanation:

"Everyone says cleaning up the environment begins at home, and it's true. But my own family makes it impossible to do anything about it.

"My hushand gave me so much grief about starting a compost heap. Oh, he wanted to do it, of course, 'it is so good for the earth...save money on potting soil...less garbage in the landfill...' But whenever I wanted to actually do something about it, there was always a reason not to. He said, oh you just can't start it with garbage and clippings, you have to have special worms...special manure...a special type of fence...it has to be a certain height...we have to have a particular spot for it so it won't stink...we don't want to smell it getting in and out of the car...

"One night we saw an ad for something on television that 'makes' compost. All it is a metal tumbler with a screen on one end so the dirt falls out and the globs that haven't decomposed yet stay inside...$300!...He said, oh we really need that, it is more efficient...

"Of course he never got it together to get any of the special stuff needed to do it. One day I just got fed up and went out, bought a little chicken wire and some posts. As soon as he saw the stuff he screamed at me: 'All wrong! The chicken wire isn't high enough, it isn't strong enough....

"I went ahead and set it up. The entire time he watched me out the kitchen window, yelling 'It won't be big enough... it needs to be wider...that's not a good location...you know your problem? You always want to do stuff on your own, without discussion...you need psychological help, therapy.... - "I'll tell you who really needs the therapy, it's my children. They could probably destroy the environment single-handedly. They won't walk anywhere. One of them has a karate class he could walk to, that was one of the reasons we signed him up. I swear to God, whenever it is time to go he looks at the sky and prays for a downpour so he won't have to walk.

"Every day I walk through the house turning off lights and appliances. It is like a trail. And all the technology is destroying us. One VCR isn't enough, you need two to make copies, three so you have a back-up, you each one needs a remote control...God help us if the batteries go in one remote control, you'd think it was the end of the world."

She went on and on. It all rang many bells. The same daughter who protested Du Pont so eagerly is totally disgusted if one suggests she take public transportation somewhere. She avidly supports the fast-food industry and, like many, sees recycling as a terrible chore.

We're all hypocrites of one kind or another, and even if someone proves they're not it is only the beginning of our problems. Each of our communities seems caught up in complicated attempts to sabotage itself. Just following what has happened with recycling in Greensboro would make you weep. No matter how many well-intentioned people get in positions where they can try to help, there is always a balance of others who deliberately try to screw things up so nothing ever gets accomplished, so they can sit back and say "See? Recycling doesn't work! Go back to throwing everything in the garbage!"

Recently I spent the night at the Reithalle in Bern, Switzerland, one of the most famous squats in the world and of course a model for the way our entire society cloesn't work. For years now it has been the same battle there between people with hearts of gold trying to create a utopia and disgusting lowlife slime that will just as soon shoot you as say good morning... in fact, one such person's Swiss-German morning greeting was translated to me as "he says he better not catch you alone or he will mess you up."

Since it is Switzerland it is also safe to assume the Mafia is involved in some of the building's problems, such as violent dope dealers who according to a recent report made a profit of a half-million Swiss francs one year just selling hashish!

Despite all the problems, we had a good concert and that night I had a dream that the earth was taken over by aliens. These were clever aliens. It was marvelous the way they took over. All of the nations on earth banded together for a prolonged military build-up to resist the invasion, but the aliens simply flicked a switch, altered the gravity pull slightly and mankind was out of control, people could not even control the shape of their own faces anymore.

So we were completely helpless, the aliens took over and being sadistic decided to set up a society in which absolutely everything that anyone organized would be fouled up in the planning or execution. Things kept breaking, nothing *was* reliable, the streets were unsafe, the enviroment was befouled....well, it turned out things were back to normal on the planet Earth, which the aliens couldn't quite understand because they had invaded prior to really making a proper study of our culture. It was so much like the way things used to be that mankind forgot they were no longer in control. The aliens became irrelevant.

This pissed them off, and in an act of retribution they transformed the entire earth into a condom. I stowed away on one of their ships as they left our world for good. I saw it out the window, a condom with the countries of the earth barely visible behind the sheath of latex. After a short bit the entire thing went up in smoke. The aliens didn't know about the problems with the ozone layer and their giant condom could not hold up to that kind of heat.

Have a nice summer! Wear a hat

HEY HO LET'S GO! WITH CHRISTEEN

If I had known the kindda vacation this was gonna be, chained in bed forced to listen to dead Andy Gibb hits would've seemed inviting by comparison.

I started out from SF to Vancouver in hopes of skiing "Whistler" and then maybe dropping in on a couple of the local dives to check out the music scene. About 8 hours after I left San Francisco, ahh probably somewhere around the Oregon border, I'm chewing on some gummy type health food store type cough drop when I realize that either "Hey, these things are industrial strength stale" or I've just embedded the rest of my back filling into this candy. So of course, at 80 MPH, I'm all in the side view mirror trying to pry this stuff off my teeth (not a pretty picture) and find out that I haven't lost a filling, dammit, I've lost the entire gold crown!

Great! I'm in the middle of nowhere with no money in my bank account, about 200 dollars and a borrowed gas and Visa card. Hey but wait.... Canada has a national health care, including dental, which means if I can keep my jaw from swelling up to the size of a golf ball for the next day or so, I can probably make it!

With that thought buoying my spirits, I decide I'd just pop that sucker back on, thank you very much, try not to talk, swallow or chew for the rest of my drive, and drink as many beers as possible to sterilize the wound.

I pulled into Medford, Oregon, in a cheap motel that took my friend's credit card. It was St. Paddy's Day so I assumed there'd be some action somewhere. Medford, however, seemed to be an endless stretch of college dives and greasy spoons. The only excitement all night was when I tried to drive home to my room on a one way street onto oncoming traffic. People kept honking and smiling and I remember thinking "Hey, even though this town is dead, the people are friendly as hell!"

The next day, fueled by bad coffee and waffles (the house specialty—an angry looking dish with faux strawberry slop and cool whip) I started out for Seattle. I'm just starting to think about how beautiful either Oregon or Washington is (I dunno, I've been in the car at this point for about 6 hours—it was all starting to be a blur—mountains, redwoods, lakes, rivers more mountains, farms, tons of sheep everywhere) when I start getting all sentimental (you know it's that California rainbow unicorn 'why can't we all just get along' thing) when I'm jolted out of my reverie by this ugly monolith rising from the landscape—a whoaa???? NUCLEAR REACTOR! SHITTT!!!! It figures, just when I was starting to think this trip was getting better too!

So anyway, I got up to Seattle and went to some club called The Offramp— OK place but some guy that looked like he'd been up for 4 days kept trying to talk me into taking him home for the night. "I'm sure you've got a 10" too pal, but I've really gotta go now".

Anyway, I get back to my room and take out my contact lenses, but since I'm too lazy to go back to the car for my case, I dump them in a

glass of water and turn on Showtime (Hey, for 65 dollars a night, I want Cable dammit!) Sometime later, awakening from a drunken stupor, groping for the aspirin, I grab the glass of water and down the pills, in what must have been a practically comatose state.

So I wake up several hours later and launch a desperate search for my contacts, which, of course, were making their way into my lower bowels by then. No, I didn't do a specimen check!! No amount of saline is gonna clean these babies now! The whole ordeal though, gave new meaning to the phrase "20-20 Hindsight",

The next day I went down to the waterfront to search out some cool places to haunt and ended up eating (1/2 blind) at a place called "Cyclops" which I thought was a pretty neat spot till I saw it advertised on a Pac Bell commercial, for christs sake, when I got home.

In Vancouver, I spent 10 minutes arguing with the customs agent about the 2 cartons of Marlboros in the car, who finally, exasperated, flagged me thru. Seems American ciggies are a big black market item and, gee, was I gonna make a killing!

At the club later that night, I found out why, after I kept meeting "new friends" who'd chat for 5 minutes before politely asking for a smoke...... Even weak Canadian cigarettes cost 80 cents each smoke, and most of the teen punks looked like the $3.00 to get in the club was hard to come by.

I met up with this poor guy who was a friend of a friend and he had an eye opening when we went the next night to "the Coronation Ball", which is this big drag contest they put on yearly in Vancouver. This guy had never been out of Gainesville and never seen a skyscraper in his life, and here we take him to a Gay ball.

He excused himself and said he must have left something he needed, christ—his sanity, back at the hotel room.

On the drive back, I made more friends in the Customs line when I tried to feed the crows and ravens from my car window. In about 2 minutes, I had about 50 crows at my car, on my hood, in front of my car behind my car.... The guy behind me was particularly annoyed and threw a beer can at one of them (probably aimed for me). It seems crows are a sort of nuisance to them and here I was bringing scores of them around.

I drove for most of the day, and ended up that night in Ashland, Oregon, chatting with some guy who kept trying to sell me on the merits of Jefferson Starship and how they've defined the course of music in the 70's. Yeah, pal, and we know how memorable that music decade was ... Let's see Eddy Money, the Romantics, the Knack—Now that was a band with a future, huh??? I just wanted him to pass out as soon as possible his rap was so bad.....

The next night I was accosted by a guy who wanted to buy me a drink and when I refused, he looked at me all surly and hurt, if you can look both those things at once.

I drove back to my hotel and go to park the car and here's this guy looking confused, beating off in the parking lot, Yeah it's a hell of a trip alright... So I spent the next 30 minutes driving in the hills hoping this guy'd be gone when I got back, which, fortunately, he was.

The next day I drove 3 hours to get to the Oregon caves and after 3 hours on the road in dense forest I had to pee like a racehorse so I parked my car and got out on the side of the road when this station wagon full of a vacationing family pulls over and asks me if everything is alright. "Fine!" I blurt out and he drives off. 10 minutes later I get to the caves, only to learn my "good Samaritan friend" has just bought the last ticket and the next tour is in 2 hours!

I decided to head home the next night I was having so much fun. I got as far as Chico, which is where I went to college, and said "Hey, I'm gonna look in on my old haunts and see what's happening!". About a block from my car I meet a skinhead who wanted to buy my Cramps T shirt, so I told him these were all the clothes I had with me, at which point he offered to steal me another shirt if I needed one. He then pointed proudly to his new Doc Martens and told me he had just ripped em off from some fools porch.

On the way back from the club, after 2 glasses of wine, since I was down to $11, I decided I had to either get some sleep soon or buy some coffee and turn up the tunes loud. I got some java and cranked a New Bomb Turks tape and was on my way—I thought——when a surly looking CHP officer pulled me over for "speeding". Actually, he asked me if I knew what time it was. He seemed irritated I was playing music at midnight. So I start to answer him, and he smells the wine and says, "Have you been drinking, young lady?" I said yes, got outta the car and proceeded to take a field sobriety test. At that point, his partner starts searching my car, for what I have no idea. He comes out with a tape that I had spilled ashes on and says to me "What's this honey—you know you could get in a lotta trouble for this?" I felt like I was in a movie.....Bust me for what, you fat assed backwards cop?? I couldn't believe it! The only thing I could think of was that here was another guy who had never been farther in his life than this 30 mile radius and figured a girl with a Cramps T-shirt and dyed hair and workboots must be trouble.

They gave me a breath test and said they were taking me in for "driving under the influence"

Thus began my journey to jail, where I enjoyed watching the jailer angrily trying to count about $7 in nickels and dimes in Canadian money into the property file. Jail in a small town was a whole new experience for me. Where else can you piss in full view of the staff, sleep on a cement floor with a drain (a lovely novelty), or discover you're on day one of your period while submitting to a body cavity search.

I was released at 5:30 am the next day and began devising a way to get to my car, which was 26 miles away! I used a Canadian slug and darn if I didn't feel some pang of vengeance when the pay phone took it.

"Jimmy's Friendly Taxi", the only cab in town, didn't open till 8, so I was getting a little distressed at this point, Besides, I had a whopping $11 and I sensed that would not get me very close to my car (I suspected they weren't about to take my Canadian nickels either). I started walking on Highway 99, which in this neck of the woods is a wildlife refuge, so I met a lot of birds, but no people. I probably know every species of duck in Northern California by now. I had also picked up a dozen or so rocks in my boredom and my purse strap felt like it was embedded in my shoulder by now. About an hour later, it started to rain. It figures I thought.

After 2 hours I decided to hitchhike and couldn't figure out why no one would pick up a dirty, drenched, ratty human like me, when finally some old man in his 80s stopped. I was starting to change my opinion of the locals when he informed me he was from Berkeley...I should have known......

My last stop was at a cheap Italian joint where I had the unfortunate experience of sitting next to some guy who was ranting and raving about the place not using asiago cheese in their canneloni! If there's a God, please get me home now, I thought!

I finally did make it back to SF —broke, grimy and tired but at least free from any more roadtrips for a while!

I can't believe you guys. I feel like a mom who's instructed her daughter to wipe carefully, only to find the toddler seating herself in a pile of fresh dogshit. And you? After thirty years of writing this column, you still don't know how to think. It's been too long since lesson one. I now present— *How to Think: Lesson Two.*

In the john at the folk's house: Under your shirt, you've smuggled in the latest issue of *Big Jugs*. You yank your pants down to your knees. You sit down, pull out the mag and look at those pix. Huge tits. Mammoth balloons. The blood rushes between your legs. Don't want to touch it yet! Watch as it fills with blood, rising in littler jerks until it stands full and tall. Grab it and start stroking. Page after page of watermelon boobs. You speed up. Get close. Whoa! Slow down. Try to hold off as long as possible.

You put the mag on the floor as you push your butt back and lean forward. Hook yourself under the toilet seat. You don't want to splash on the mag. Uhh uhh, almost. Now, yes! yes!! Wipe up. Slip the zine back into your pants. Pull your shirt over it and leave with a smile.

The next day you hear some grrrrrrrrrrrls talk about pornography.

"It's really bad," they say, "it gives guys these ideas about *wymyn* that are just wrong. It causes rape, it makes wimmin into objects that exist for their pleasure."

Thinking back on your precious *Big Jugs* you jump into the conversation.

"Yeah," you say in prostate self-defense, "just like you grrrrrls. Don't you know about censorship? If you let them take away porn, pretty soon they'll take away what *YOU* want to read. Then you've had it. They'll censor you and it'll be your own fault.

If the grrrrrrrrrrls are smart, they'll know they've got you. Why? You don't know how to think.

See, you've set up *a strawman*... er... strawperson. That means, you've argued against something the other side never proposed. I think the Catholic Church is evil and dangerous. I don't think they should ban it. The grrrls never advocated censorship. They just don't like pornography.

If you support porn, you've got to think about why it is good— not why it shouldn't be banned. Of course, there are many reasons that porn is good: catharsis, safe-sex, exercise of fantasy among them. Fear of censorship is not a reason to support porn (unless the other side *advocates* censorship).

OK, so you find one who *does* advocate censorship. There are enough of them around. Use 'em while you can.

"You want to censor pornography?" you say. "If you let them, they'll start censoring erotica. Then dirty words. Before you know it,

you won't be able to say anything without permission from big brother."

Just when you think you've got her by the lower lips, she answers (correctly).

"You're wrong. I'm talking about censoring pornography. Not those other things. Do you think that because we prohibit feeding people arsenic, that eventually we'll prohibit feeding them rice?"

Ah hah! *She's* got *you* by the butt hairs. You were not thinking clearly, but falling down a ***slippery slope.*** "Slippery slope" thinking happens when you object to something not on its own merits, but that it will *lead to* something bad. (The old, don't-smoke-marijuana,-'cause-it'll-lead-to-heroin argument is a perfect example.)

There are no slippery slopes down which things inexorably fall. There are so many twists, turns and unforseens; you can't object based on a vague prediction. You have to object to the idea itself. Directly.

After the *slippery slope*, the next biggest exercise in mushbrainism is attacking a person. Philosophers call these kinds of attacks *ad hominem*. Sleazy people of all political stripes use them. Take abortion. Please!

Much of the anti-abortion crew is right wing Christian. (Although a good chunk is Third World feminist. The lefty pro- folks never talk about *them*). When the debate starts, the pro abortionists attack Christians or Christianity, or right wingism in general, without ever talking about the real abortion arguments.

It's easy to attack people as "Bible thumpers who want to control women's bodies." It's much harder to defend yourself against a charge of advocating murder.

[For the new readers among you, I *support* abortion, because it is *not* murder. Unless you believe a mother has the right to murder her child, that is the *only* valid argument. Rights to choose, preventing backroom abortions, right to your own body, these are all crooked thinking, arguments of air.]

Next comes something I'll call *Hidden Theology*. Vegetarians always use this mental sleight of hand. How often have you heard:

The human digestive tract is not made to digest meat.

Made? By whom? Unless both parties agree that God made each part of the human body for a specific purpose, this argument is ludicrous. The digestive system is what it is and does what it does. "Make" has nothing to do with it.

You can recognize this bit of bogue by its passive sentences and words like "is designed," "is made," "isn't supposed to be used for." In reality, what is, is. You can use it any way you want. It either works or doesn't work in those uses. That has nothing to do with someone 'making' or 'designing.'

The biggest perpetrators of colonic thinking are the crew who call themselves "Social Scientists." They claim to research human behavior. This research becomes the basis for other people's opinions— even laws. All kinds of totalitarian groups, from anti-porners to anti-smokers to anti-racists, base their totalitarianism on the results of "Social Science Research."

SOCIAL SCIENCE IS WRONG!

It is based on a buncha philosophical premises, as weak as The Mets' offense.

1) STRUCTURALISM:

When the turn of the century guys seriously studied linguistics they devised the "slot filler test." For example, if you pronounce 'ride' RAAEED or RAAAD (like they do in The South), it's still "the same word" (has the same meaning). If you replace the final d-sound with a final t-sound you make the word into 'right.' You change the meaning.

You can think of the word as having three slots. One for the R sound, one for the I sound, and one for the D sound. Change the last slot and you get a different word.

Linguists use this tool to discover the "minimal units of difference" in a new language. A frog named Claude Levy-Strauss, in addition to inventing bluejeans, adapted the slot filler test to anthropology. This created a social theory of "units of minimal difference" that define the structure of a culture. Social science was born.

In the 60's, Noam Chomsky with *Syntactic Theories*, and more strongly with *The Sound Pattern of English*, showed the fallacy of structuralism. Individual units have effects on other units. It's impossible to describe a language based only on minimal units of sound.

In the ride/right example, the "d" at the end of 'ride' lengthens the vowel sound. The "t" means a shorter vowel. The meaning of the word is as much in these differences as in the t/d difference.

Social science, however, still assumes a structuralist framework. They run experiments twice. Each time "exactly the same except for one variable." Then, they examine the differences between the results.

They don't consider that 'one variable' might carry with it other signals that cause changes. They also don't consider, that changing another variable (the length of the 'i' in the linguistic example) could produce the same results they got with ***THEIR*** changed variable.

2) CONFUSION OF 'CORRELATION' WITH 'CAUSE AND EFFECT.' (I talked about this in my first How To Think column.)

I live in a tiny apartment. My regular bed is a loft, built off the floor. You need a ladder to get up to it. Under the loft, is a couch. When I come home drunk, I'm too dizzy and tired to make it up the ladder. I collapse on the couch. A few hours later, I wake up. I run to the toilet, puking and spurting a hard thick brown stream from my butthole.

There are others in NY and other tight space cities who do the same. Since, there's a statistical correlation, could I say sleeping on the couch *causes* vomiting and diarrhea? The correlation between non-loft sleeping (when a loft is available) and vomiting/messy-shit-shitting is a strong one. Loft makers could use it to sell lofts. It would be a lie.

Social scientists (and too often medical scientists), when they see two things occurring together, assume one causes the other. That is wrong.

Watching a movie and initiating violence. Owning pornography and raping. People claim a cause and effect relationship. All they show is co-occurrence. (Usually even this is doubtful.)

3) INTRUSION OF EXPERIMENTER INTO EXPERIMENT:

Unlike medical "double blind" testing, the person who creates the social science experiment also conducts it. In physics, the Heisenberg Principle says it's impossible to measure something exactly, because the act of measuring it, changes it. This is even truer for social science. Variables not recorded, body language, tone of voice, the facial expression of the experimenter, can influence the results of the experiment. Even the setting itself can influence the data.

During my days in grad school, I was looking for the rules for an extra vowel in a certain dialect of Finnish. I set up the tape recorder, got my subject and gave her a list of words. She read them The vowel was there only half the time it should have been. What happened?

I found that the formality of the situation made her uncomfortable speaking her dialect. She switched to a more formal, "standard" Finnish, ruining the experiment.

4) CONTROL OF VARIABLES:

This is related to structuralist assumptions. Social scientists assume that it is possible to control variables in humans. It isn't. Besides the variables introduced by experimenters' prejudice, there are factors like lighting, emotional states, ability of subjects to guess what the experimenter is after, which part of the experiment is conducted first, and a slew of unknowns. All of these can affect the results.

If the variables between 'ride' and 'right' are so great, imagine what they might be when dealing with an entire person!

Also, the

5) CHOICE OF VARIABLES to control is very important.

In our pornography and violence example, it's easy to find a correlation between people who commit violent sexual acts and people who own pornography. THAT'S what the experimenter looks for.

I'm sure no study was done on owning the Bible and violent sexual acts. It's likely a correlation would be there too. The CHOICE of what to look for determines the result.

For these reasons, the results of Social Science 'research' are bogus. This is the case anywhere the researcher is looking to prove a hypothesis, rather than just solve a problem. Using Social Science to prove a point is as valid as arguing something because your dad says it's true.

Now, buckaroos, when folks try to tell you smoking causes cancer, language *oppresses* people, pornography creates violence, silence equals death, meat is murder and the rest of those easy cliches, you'll know how to answer them. Practice thinking. Who knows? In a couple of years, you might not be as wrong as you are now.

ENDNOTES:

—> I got a mass mailing from some welfare reform committee. Talk about fuzzy logic!! Can somebody please explain to me how getting people off welfare will make them independent? Tell me how having to work at the same place at the same time for the same boss is being *INDEPENDENT*. While receiving free money and being able to do what you want is *DEPENDENT*. I don't get it.

—> I got a great set of postcards from Jack Perkins at Fast, Cheap & Easy Graphics (1317 Grant Ave, Rm. 126, San Francisco CA 94133). They're hilariously non-PC (eg. a whale, marked like a cow, to show where the best eating parts are), and my favorite, an Alice- in-Wonderland type character saying "I say: if vegetarianism promotes longevity then why is it one encounters few vegetarians over 21?"

—> *Bad laws in the making dept:* A group of liberals is sponsoring the "Freedom of Access to Clinic Entrances Act. It's supposed to keep Operation Rescue off abortion clinics by setting the FBI on them. People are entitled to protest no matter who it upsets. You can't go around making laws aimed at specific groups you don't like. It's undemocratic and dangerous. Like so called 'hate crime' laws, they have nice-sounding names, but very bad implications.

—> *If Anyone Is God, It's Him dept:* Luk Haas has done it again. I just got a card from him postmarked ALBANIA! Yep, he found some bands there too. Maybe there's a scene report this issue. They don't even let Americans into Alba-

nia, let alone punk rockers. It talks a bald frog with a beard to do it. Whatta guy!

—> *Write if you're bi dept:* I'm passing along the following message from the lady prof who's doing a survey on bisexuality:

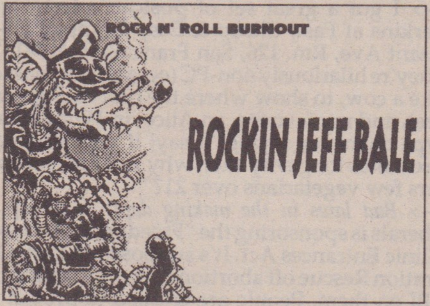
ANNOUNCEMENT OF RESEARCH STUDY—PARTICIPANTS NEEDED

RESEARCH STUDY ON INTERNATIONAL DIVERSITY IN SEXUAL/BISEXUAL IDENTITY, COMMUNITY, AND POLITICS. Women and men are needed to participate in a study of sexual/bisexual identity and the development of bisexual community and politics. Involves an anonymous questionnaire that includes questions on coming out, your opinions about sexuality and bisexuality, and, if you are bisexual, what it means to be bisexual, diversity in the bi community, your views on the future of bi community and bi politics. You do not have to be involved in a bisexual community or bisexual politics to participate, and you do not have to be bisexual to participate.

The study also includes women and men who are coming out, who prefer not to label their sexuality, who are not sure what their orientation is, who used to identify as bisexual but don't any more, who are lesbian/gay and have felt attracted to or had sexual or romantic relationships with members of the other sex at any time in their lives, or who are heterosexual and have felt attracted to or had sexual or romantic relationships with members of their own sex at any time in their lives. Questionnaires in large print and braille are available for visually impaired or blind people.

Available only in English, but answers may be written in other languages. Transsexuals and transgenderists are also welcome. If you are interested or want further information, contact: Paula C. Rust, Ph.D., Department of Sociology, Hamilton College, 198 College Hill Rd., Clinton, New York, 13323, USA, OR leave message at (315) 859-4219, OR e-mail to: prust@itsmail1.hamilton.edu.

—> *Zine of the month Dept:* Well, maybe not the whole zine, but CHUCK Magazine ($2 to PO Box 6623, Concord CA 94524) sure has some hilarious pieces. One of 'em is *Chicks on Dicks.* It's a series of movie reviews by two girls. They tell which mainstream films you can get to see your favorite star's danglies. Did you know there was a dick shot in *Altered States?* As a bonus, you get the "Top Five Ass Shots" Ho Ho!! Too bad these girls never saw Quadrephrenia, right?



This month I'm happy to be able to reply to one of the few serious external critiques of something I've said in this column, specifically in issue #121. Ever since my reappearance as an **MRR** columnist a couple of years ago, I've been trying to generate a serious debate about various issues, but up till now—with a handful of noteworthy exceptions, most of them in-house—all I've succeeded in doing is provoking moronic **ad hominum** attacks and knee-jerk responses. The sad truth is that I've been criticized more for my provocative but trivial remarks about GUNS N'ROSES than for all the rest of the things I've written for this magazine put together. Since this is basically a publication dealing with rock n'roll and the underground subculture(s) associated with it, and the readership is in general quite young, I guess that shouldn't really come as too much of a surprise. Still, with all the pontificating about politics one encounters in the letters section, I kept hoping that someone would take the bait and present me with a serious challenge. And now, at last, a certain Evan Harrington has done so.

To begin with, Mr. Harrington, I must confess that I was somewhat surprised that you referred to my article as "partially scholarly", and that you then took offense because you thought I had adopted an "objective and academic mantle" in order to promote "unsubstantiated opinions". The fact is that the column to which you referred, like my other columns, was nothing more than an "opinion piece". **All** the columns in this magazine are opinion pieces. They may contain intelligent opinions, relatively impartial opinions, absurd opinions, partisan opinions, stupid opinions, unsubstantiated opinions, opinions supported by logic and evidence, or any combination of the above, but they are nonetheless filled with more or less informed opinions. In that particular column, all I did was a) provide a bibliography introducing the readers to the recent literature on the "political correctness" controversy in academia, and b) express some opinions based upon my own readings and personal experiences. Although the tone of the column was certainly more serious than it is in those that I write about, say, my tastes in rock n'roll music, and I happen to think that at least 95% of the opinions I expressed therein were both fair-minded and accurate, I certainly never made any pretense of writing a scholarly article for academics. When was the last time you saw expressions like "P.C. assholes" and "head firmly planted up their rectum" in an academic journal? If you **have** seen expressions like these in such a forum, psychology journals must be written in a very different style than historical journals! Believe me, when I write scholarly pieces, no such confusion could possibly arise. For one thing, they contain more documentation in one paragraph than most social science articles do in their entirety. We old-fashioned historians are anal in that way.

Now, let me respond to your specific criticisms. There are a number of reasons why I strongly suspect that the rape statistics produced by feminist researchers and women's organizations are inflated. Two of them are based on very general and, I think, incontestable observations. Firstly, I take it as a given that statistical data are easily "cooked", and that it is quite easy to manipulate them, consciously or unconsciously, in such a way as to "prove" the validity of one's prior working hypotheses or pet theories. This is true for both "hard" scientists and "soft" social scientists, although the distortions of the former are usually easier to discern if others attempt to replicate or test the validity of their experiments. Moreover—in contrast to most traditional historians, who readily acknowledge that their employment of rigorous qualitative research methods is more akin to an art than a science—social scientists typically seek to give the patina of scientific respectability to their pseudo-scientific disciplines, and many have based their entire careers and reputations on the presumed validity and accuracy of quantitative methods. As a result, they have a vested interest in claiming that their own methods and results are scientific, and that the term "bad science" should only be applied to those whose results contradict their own. The social science literature is therefore filled with articles by researchers accusing their rivals of mishandling statistics, designing poor questionnaries, or otherwise biasing their results.

Secondly, it is reasonable to suppose that advocacy groups of all types—and make no mistake about it, most Women's Studies programs and feminist organizations constitute advocacy groups—will be even more prone to distort their results than "hard" scientists investigating matters with far less emotional resonance. By definition such groups have a social, political, and/or economic agenda, one which will be reflected not only in the subjects they choose to investigate, but also, in all probability, in the conclusions which they draw about those subjects. Perhaps it would be best to illustrate my point by providing some examples that you and most **MRR** readers would find it hard to disagree with. If a study conducted by scientists linked to the tobacco industry concluded that smoking was not as harmful as health and ecology groups claimed, one would quite naturally be suspicious. Likewise, if a study sponsored by the defense industry concluded that this country needed more expensive, high-tech weapons systems in order to guarantee its military security, one would be justified in questioning its degree of impartiality. In both cases, it would be wise to be skeptical about the conclusions of these studies, as well as to subject them to further analysis before acting upon those conclusions. But what's good for the gander should also be good for the geese. If ecology organizations produce studies about the alarming rate of environmental destruction, or if civil rights groups generate statistics about the rapidly growing number of "hate crimes", these should be subjected to the same degree of skepticism and scrutiny as those of any other advocacy group. The same, it hardly needs to be added, applies to statistics concerning the frequency of rapes.

Finally, you claim that if there were any problems with the rape statistics cited in various studies, they would have been picked to pieces by other academics. I concede that you are far more familiar with the relevant literature than I am, as it is your area of specialization, not mine. But even though one can think of a number of good reasons why other academics may not wish to challenge these statistics even if they were bogus, not the least of which might be their unwillingness to engage in an acrimonious debate with extremely partisan academic feminists, you were wrong to imply that no one has questioned their validity. As it happens, a number of possible problems with these studies were highlighted in the now infamous article by Neil Gilbert, a professor of Social Work here at UC Berkeley, which appeared in the Spring 1991 issue of **Public Interest** magazine. This is, of course, not an academic publication, and in the article Gilbert does not engage in any detailed statistical analyses of the figures found in these studies. Instead, he limits himself to pointing out some of their glaring biases and contradictions.

For one thing, he notes how variable the results of different rape studies have been. In the fifteen surveys conducted since 1976 on the sexual abuse of female children, for example, the percentage of alleged victims has been calculated as low as 6% and as high as 62%! I don't know which of those studies is closest to the truth, but the huge discrepancy between these figures can only lead one to wonder about the

accuracy of the "scientific" methods they are based upon. Under these circumstances, how can you say that there is "ample proof that advocacy statistics on rape are accurate"—which ones?—and then dismiss those who express legitimate skepticism by comparing them to people who believe the moon is made out of cheese? That type of quasi-religious certainty is totally alien to genuine scientific thinking. In this connection, I suggest you read Robert Anton Wilson's **The New Inquisition: Irrational Rationalism and the Citadel of Science**.

For another thing, Gilbert emphasizes the way in which terms like "rape" and "sexual abuse" have been distorted by the researchers conducting these studies. As he points out, the number of so-called "rapes" can be grossly inflated if questions are worded so broadly that behavior other than **forcing** someone to have sex against their will is construed as rape. That is apparently what these studies have sought to do, if the examples he cites are at all representative. Thus Diana Russell considered the "unwanted kisses and hugs" given to children by relatives as examples of sexual abuse in her study, and in Mary Koss' survey sponsored by **Ms. Magazine**, unwanted sexual intercourse—or at least sexual intercourse that was later described as unwanted—which followed a male's pleading or provision of alcohol was construed as "sexual assault". (Hasn't every kid received annoying hugs and slobbery kisses from relatives, and hasn't every adult regretted going to bed with someone after the fact? If these things constitute sexual abuse, I've been abused plenty of times. Boo fucking hoo!) Even in your own letter, one finds some very ambiguous criteria for what constitutes "coercive sexuality". For example, the "offensive and displeasing" sexual advances you referred to (following Kanin) are so non-specific that they could conceivably cover anything from winking or leering at someone to forcibly penetrating one of their orifices. It is precisely this sort of unjustified expansion of the parameters of "sexual abuse" and "rape" that distorts research results and trivializes the real thing. I would be very interested in obtaining copies of the articles you cited, or at least fuller references to them, as well as hearing your response to these sorts of criticisms of existing rape surveys.

Another insightful point that Gilbert made in his article was that most social science research is aimed at convincing a general or academic audience that a certain type of behavior exists and has some societal importance. Obviously, those who have exhibited or experienced that behavior don't need any further proof of its existence. In contrast, much of what passes for rape research seems to be aimed at convincing women who did **not** previously consider themselves victims of sexual abuse that they were in fact abused. As noted above, feminist researchers have sought to redefine the parameters of "abuse" in such a way that the term applies to many casual social interactions that were earlier considered innocuous. Thus it should come as no surprise to learn that 73% of the women Koss defined as having been raped didn't see themselves as rape victims; indeed, 42% of them had sex with their supposed rapists again! Moreover, there is surely a link between these redefinition efforts and the fact that growing numbers of women are suddenly claiming that their parents (or other close relations) had sexually abused them many years before. I don't doubt for a minute that real sexual abuse has often taken place within the confines of seemingly "normal" nuclear families, and I'm certainly not trying to minimize the horrible psychological effects associated with such abuse. But in the past few years there has been a veritable epidemic of women who are claiming to have been horribly abused, not only by relatives and friends but also by alien abductors and members of Satanic cults!

Not surprisingly, journalistic and academic investigators have discovered some peculiar facts about the psychotherapists who have been engaged in coaxing their patients, via regression techniques, to "recall" that they were formerly abused. It turns out that most of the women who suddenly "recall" that they were abducted by aliens have been seeing therapists who firmly believe in alien abductions, that most of those who "recall" serving as breeders in Satanic cults have been seeing therapists who are born-again Christians, and that many of those who suddenly "recall" being raped by family members have been seeing therapists who are feminists and/or rape victims themselves. Perhaps this is just a coincidence, but I think skepticism is entirely warranted in such a context. What seems to be occurring is that certain networks of psychotherapists are exploiting the vulnerability and suggestibility of their patients, many of whom appear to be mentally disturbed. In any event, one thing is certain. All this hysteria about sexual abuse has been very destructive, and not only to genuine victims of abuse who have been silently suffering for many years. Among other things, it has contributed to the launching of "witch hunts" against family members and preschool teachers, many of whom were later found to be innocent of the charges levelled against them.

Let me conclude this portion of my response by saying that I personally have no idea how many women are raped in this country every year—and, frankly, I doubt whether you do either. Nor am I certain just how a truly accurate determination could be made, given the inherent difficulties of conducting such a study and guaranteeing its accuracy. It is certainly true that many actual rape victims would be reluctant to admit having been raped because of the unfortunate stigma attached to this crime in our society. A much smaller number of unbalanced women might falsely claim that they **had** been raped, just as some women falsely accuse particular men of having raped them each year. And there are always problems associated with creating a representative sample, despite the smug assurances of many social scientists. But even if all these problems were somehow resolved, there would still be no way to determine the actual number of rape victims as long as researchers were employing different criteria and continuing to distort the meaning of the terms "rape" and "sexual harassment", whether for deep-seated personal or more obvious political reasons. Perhaps we can both agree that the first desideratum is to establish a basic definition of rape that all serious researchers can agree on. This would necessarily include physical coercion or the overt threat of physical coercion as one of its essential elements. If this could be done, and an accurate survey later determined that the extremely high number of rapes postulated by feminists were in fact occurring each year, I would be the first to admit that I had erred in underestimating the extent of the phenomenon. But I certainly wouldn't apologize for initially expressing skepticism, which is a necessary and valuable part of the scientific process. "Prove it" should always be one's attitude when allegedly "scientific" claims are made.

Speaking of which, after your defense of the "social construction of reality" notion, I found your faith in the certainty and efficacy of positivistic science rather surprising, not to say incongruous. If there is not, as you seem to be suggesting, an objective reality independent of our individual perceptions, and if each person's reality is merely a social construction, what does it even mean to say that a fact has been empirically proven? That a certain number of people have come to believe that it is true? I beg to differ. A fact is something that is true regardless of whether anyone accepts it as true. If you mix hydrogen and chlorine in certain proportions, you end up with hydrochloric acid. Even if you don't believe it can harm you, if you immerse your finger in it you will burn the hell out of your flesh. **That** is a fact. Moreover, your recognition that people pick up all sorts of cues about how to behave in personal interactions hardly exhausts the subjectivist and relativist connotations of the "social construction of reality" concept. In its most extreme form, it implies that what we think of as "objective" reality is nothing more than a subjective, socially-created construct. That's a load of shit, in my opinion.

Now let me tell you something that **I** really resented. How dare you suggest that I don't consider rape a serious problem simply because I honestly expressed some skepticism about its alleged prevalence? As it happens, some of my dearest female friends—including some former girlfriends—have been raped, and the trauma they experienced has been etched in my mind ever since. If you ask me, even one rape a year is one too fucking many. Forcing a woman to have sex against her will is a brutal and appalling crime, and any guy who tries to do so is a disgusting lowlife pig who should be severely punished. In fact, I'll go one step further. As far as I'm concerned, anyone convicted of rape or sexual assault more than once—here I'm allowing for the possibility of a horrible misunderstanding the first time—should either be executed or castrated as soon as his guilt has been firmly established. Period. I'm not one of those lamebrained "humanitarians" who thinks that serial rapists and other violent criminals can be "reformed", or that innocent people should be exposed to danger in the process.

Which brings me to my last point. In typical P.C. fashion, you claim that my "unsubstantiated opinions" are "hurting" or "doing a disservice" to women. How the hell can the expression of a dissenting or unpopular opinion, even if it turns out to be entirely misplaced, tangibly "hurt" anyone unless it is translated into harmful actions? Are you suggesting that I'm committing "violence against women" simply by speaking my mind? Do you think that one of our readers is going to decide to go out and rape some woman merely because I suggested that the prevalence of rape might be exaggerated by feminists? And even if some psycho did just that, would that be my fault? This is precisely the sort of guilt-tripping crap that leftists and "people of color" are constantly dishing out these days in an effort to suppress views which challenge or contradict their own. For argument's sake, let's put the shoe on the other foot. If you expressed skepticism about the findings of the above-mentioned defense industry study, how would you react if its sponsors tried to denigrate your concerns by accusing you of "harming" or "doing a disservice" to the interests of every American by depriving them of the means to defend themselves? That lame rhetorical strategy may work with some people, but all it does is piss me off.

This same perverse moralism was on display during the incredible campaign of vilification initiated by Berkeley's P.C. left against Gilbert following the publication of his "hurtful"

article. Judging by their reactions to his terrible "thought crime", one might have thought that the poor professor had raped someone himself or, at the very least, publicly advocated that men rape more women. Other examples of this sort of thing are legion. You may recall that Camille Paglia, one of the few academic mavericks who isn't afraid to take on feminist groupthink, was compared to Hitler [!!!] by some of her more moronic female colleagues, as if ridiculing their opinions was equivalent to conducting a campaign of genocide. More recently, a liberal male graduate student in the Psychology Department at the University of Nebraska was pressured by the administration to remove a small photo of his bikini-clad wife from his desk after some oversensitive "wimmin" complained that it created a "hostile work environment" for them. I'm not suggesting that all academic feminists are this fanatical or idiotic, or that those who have conducted studies on rape are necessarily part of this lunatic fringe, but these hyperbolic overreactions do reflect the general climate on many campuses today. I don't know about you, but in such an overly politicized atmosphere I think it is all the more important to be concerned about the manipulation of statistical evidence by advocacy groups and their allies.

Let me sum up by urging you to read Rauch's excellent book, **Kindly Inquisitors**. As he points out, the aim of scientific research should be to try and apprehend reality, which necessarily involves evaluating data, testing competing theories, and discarding those that appear false. This means, at least in theory, that outdated or incorrect ideas are regularly rejected, much to the chagrin of those whose psychological well-being or social position was based upon the supposed validity of these ideas. Such people may well be "hurt", sometimes even in tangible ways, by scientific "progress", but does this mean that data should be suppressed or distorted in order to protect them or avoid hurting them? I think not. The goal of education is not to build self-esteem or avoid "offending" people, as the "kindly inquisitors" seem to think. Nor should it be. In any case, I would argue that the conscious or unconscious manipulation of statistical data, even in the service of a worthy cause, is ultimately more harmful than urging people to be skeptical about the claims made by self-proclaimed "experts" and "authorities". If their methods are sound and their data are in fact accurate, these latter have nothing to fear from closer scrutiny, do they?

FOR THOSE ABOUT TO PUNK OUT, I SALUTE YOU

This month—and let me assure you, this is quite coincidental—my favorite single has got to be the SUPERSUCKERS' "She's My Bitch" 45. It's got monstrous guitar power, a tempo which is definitely in overdrive, hooks galore, and hilarious lyrics ("I tried to call her baby, but she said call me bitch..."). Yet another in their line of awesome 7"ers, although the flip is an on-the-road acoustic thing which I could do without. Crank that shit up, maaan! The PINK LINCOLNS have a new 3-song EP containing two covers—a snottier, garage punk version of X-RAY SPEX's "Oh Bondage, Up Yours", and a poppy, quasi-psychedelic SPLIT ENZ number—and an original, uptempo punker with way cool lyrics about the human monsters among us. On the same label (Stiff Pole Records) is a 4-band sampler called **Attack from Both Sides**. It contains two decent SCREECHING WEASEL-influenced pop-punk tracks (by FACE TO FACE and RHYTHM COLLISION), a forgettable guitar-wank thing (by NO FRAUD), and a catchy punked-out number with a blistering lead guitar (by PSYCHO TRIBE) which stands well above the rest of the pack. There's also a decent new garage punk EP from Ohio by the ECONO-THUGS. It's got your basic raw guitar sound, belligerent vocals, and snotty, humorous lyrics, but they reserved their best tune for the folksy but deranged "Wrecking Ball". Then we've got a split ALL YOU CAN EAT/BLOWNAPART BASTARDS EP. It's a real crazyquilt, musically speaking. AYCE are their usual eclectic, semi-rockin' selves, though the vocals are strong and the production here is much heavier than on their debut, whereas BLOWNAPART BASTARDS are an ultrathrash left-wing outfit with a lot of intensity and silly lyrics like "When I see your burger, I want to kick your ass". Phew, it's a good thing they live in North Carolina, or I'd be shaking in my boots every time I chomped down on a double cheeseburger. Personally, I think they should meet up with ANTISEEN to resolve that crucial matter, though I think those gun-totin' carnivores would win hands down. Finally, I owe Lali a big "hubba hubba" for unloading JET BOYS great **Teenage Thunder** CD on me. This fucker is chock full of manic, 77-style punk in that inimitable Japanese style. PISTOLian power chords, over-the-top vocals, and pogo-inspiring rhythmic hooks turn tracks like "Get Out My Girl", "Good-Bye Generation", "Fuck You Tokio", and "Kick Out the Poser" into real barnstormers.

Cool (more or less) recent gigs: TESCO VEE'S HATE POLICE, TEENGENERATE & SCREAMING BLOODY MARYS, CREAMERS, G.G. ALLIN (unforgettable!), QUEERS & SCREECHING WEASEL, SNAIR, LAZY COWGIRLS, DEVIL DOGS. The Purple Onion is a great new club for 60s garage bands, but it would be even better if they'd book more punk rock groups. The Brave New World still rules for punk gigs.

If you want your rockin' obnoxio-punk records and CDs reviewed in this column, send an extra copy to **MRR**.

GUEST OPINION:

J. LORAX

On Hardline, Veganism, and...

I've been Vegan for over two & a half years now, and its a real trip to look back on why & how I got into it. I suppose my first reason for turning Vegan was when I finally woke up and realized the disgusting industry that was involved, and in an ultimate act of protest decided to reject it all. I knew of the callous torture that was involved and that the environmental & health effects were important also, but I did not really make an effort to seek out all of the facts for myself. In a way, I guess I sort of did it because it was a "new thing" to do.

Then this new "movement" came along, (calling itself Hardline), talking about "Militant veganism" in a revolutionary type of manner, and that just blew me away. I was like, "Hell yeah, now I can be as consistent as possible." This new movement wanted to bring the world back to a "natural" state... where humans would live by "natural" laws. Blindly following, I accepted these "natural laws" (such as being against all drug use; taking stances against such "unnatural" things as homosexuality, sex for pleasure purposes, the "slaughter of innocent humans" (a.k.a. abortion); etc.). Along with this, taking a bold and non-tolerant stance against anyone who took part in and/or supported any of these acts... Oh man, did I feel pure!... what could I possibly do wrong ?... Basically, all humans became the enemy. Anyone who slightly disagreed was thought of as worthless... "unnatural"... not worthy of living. Yes, I felt isolated... but I sure felt that I was above all others ! Yes I felt extremely down & depressed... but I sure felt strong and full of rage!...

I had now started to talk to others involved and to read associated zines. I sucked up everything these zines had to say. I found myself actually fascinated talking to such "revolutionary" individuals... "Damn they're hard", I thought... "Hell yeah, revolution is at hand" I thought.

The following summer there was a "convention" in (the Hardline capitol) Memphis, TN. I was too excited... I thought, "Finally, all of us will be together at once". On the way there, I was charged... wanting to finally meet all of these people. Well, when I arrived, it all pretty much started to fall downhill from there on. Finding some of them to be bigoted hicks... or, stuck up rich kids... flakes... or, just plain hypocrites. I'll spare you of the details... but, to get to the point, I just started to realize that it was all a bunch of bullshit... that most of it did not really fit together. I guess my real wake up call was at a show... when someone came up to me and said "well, if you're against homosexuality, then you must be against interracial mixing", and back then I said some ignorant Hardline type of justification, but, weeks later I thought about it... a lot. I actually found myself afraid of admitting that I was not into it anymore to those that were involved, so I just took the easy way out... I didn't really say anything to anyone... I just sort of faded out of that whole scene ,

I definitely do not regret having been involved in it... if anything, I am happy to have had the experience. I am now more cautious about what I believe in... more aware of what I believe... more open-minded to other sides & options... and, (for better or for worse) more accepting of those that do not totally agree with my likes and beliefs. This does not make me weak, this makes me realistic! How can I ever accomplish anything if I close myself off from the rest of the world ?!?!

It is interesting to look back on my beliefs and compare them to the present:

- Homosexuality = How could I have been so ignorant as to confine intimate love to a gender factor. After all, I can honestly say that I have "felt something" for a male at certain times. I don't know why... it's nothing that I (or anyone) can just stop or control... it just happens. Not to say that I am homosexual, but, not to say that I am heterosexual either! I am just sexual... we are all just sexual!... Ultimately, the "homo" and "hetero" references should not even exist. In the end... TRUE LOVE IS TRUE LOVE !!!

- Sex = There is so much pain in this world in comparison to the true pleasures that we can experience... (although I never have had sex), I find that it is one of the most beautiful experiences that we are able to enjoy and I look forward to the feeling... sex is enjoyment in its rawest form... it is ecstasy in the most natural sense of the word... don't be afraid of your own body... experiment... discover... enjoy !!!

- Abortion = Fuck Religion (plain & simple)~.. I am a male and it is basically none of my fucking business. There's more to the issue be-

sides "the murder of an innocent fetus"!

- Drugs = I am no longer "straight edge"... I will not touch chemicals, but natural drugs used on occasional terms can be a beautiful, pleasureful experience... no they're not for everyone... probably not for most people... but there are those of us who enjoy and appreciate nature's bonuses and have every right to do so... and do not deserve discrimination from those that do not have the desire to use them. Yes, any drug can be harmful when taken excessively, but, when used with total awareness and intelligence, some (not all) can be virtually harmless...

- Natural Laws = How are natural laws to be determined? I suppose that we must first take into consideration whether something does or does not create a negative effect on nature. Using this method, in comparison to the Hardline interpretation of "natural laws," disproves all of their justifications (except, of course, the basics of Veganism and Deep Ecology). Natural laws are proven when a certain action can be determined as the cause of a negative effect on an environment (or, beings within it). (Example: Homosexual behaviour is not linked to any environmental devastation... shit, if any sexual behaviour can be linked to hurting the environment, then heterosexual behaviour is ultimately the cause of the worst environmental devastation ever... overpopulation. But this issue is a lot more complex than that and I don't want this to turn into an article about it... But you can hopefully get the basic picture of what I am trying to say).

- And finally, Veganism. I find that my main reason for choosing a Vegan dietary habbit is a tie between (1) the disgusting-fascist-capitalist business that is involved, and (2) the alarming environmental devastation that results from the industry of factory farming (this includes the issue of the murder of animals for our selfish desires, and, the issue of more valuable and nutritional food that is wasted and could be produced). I can't express how important it is without saying what has been said a million times already... you don't realize how important an issue this is until you truly experience it yourself. Please, if you haven't already, accept Veganism !!!

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SELLING OF THE UNDERGROUND

How can I be an approving bystander to this? They want me to sit back and congratulate Helmet for getting signed. They think I should wear a little more flannel and perhaps some Doc Martens. They have taken something I have long been a part of and cheapened it. They have reduced punk, the underground, and the entire ethic of Doing-It-Yourself to a fashion statement, a product, a sound byte. Something that started out as a movement to counteract the greed and corruption of the music industry is now being infiltrated and subverted by the very people it was trying to defeat.

Everything in this world is a potential profit. Anything can make money. Even a movement that has rejected the mores, mandates, and dogmas that restrict humans to commodities; this too, can be exploited.

The punk movement is largely misunderstood by most of the public. The outsider envisions a horde of purple mohawked, scary, British toughs likening themselves to Sid Vicious and dreaming of anarchy. Punk has little if anything to do with this fabrication. Punk exists as an underground lifestyle, and though it may be misinterpreted by the public, most of those involved in it don't feel a need to disclose its true nature. It is, after all, an underground movement, and most of the people who are part of it feel a personal attachment to it the way it is. Or was.

Now, watching sections of it erode, weathered by the prospect of big money and rock stardom, I feel an urgency to protect it. To explain where it is coming from to people who might not understand. To remind those involved with it why they got interested in punk in the first place. To help it progress and grow and prevent it from further subversion.

The entire punk movement evolved from a contempt for the corruption and greed in the music industry and pop culture. Bands whose members barely knew a thing about music picked up guitars and screamed into microphones with all their pent-up rage and hostility, expressing their own minds and brave thoughts. Blame disco, arena rock and stagnant, impersonal pop: they were the catalysts that caused people to act, react and create an alternative.

The shows were a swirling mass of sweat, blood, drugs, and anger. Punk's lifestyles differed 180 degrees from anything previously viewed as extreme. Quickly, profit-minded individuals dove into the thick of the pit and plucked this band and that band, exaggerating all of the right cliches, offering them record contracts and instantly making them hypocrites. Well-paid hypocrites. From that point on, the Sex Pistols, the Clash, and a slew of others would become the embodiment of punk for the public. Excess and stupidity replaced any noble aspirations, and the punk scenes in London, New York, and Los Angeles were swarming with copycat bands and new converts complete with spiked hair, leather jackets, and middle fingers for all.

Three years later, punk was said to be dead. Not for any real reason, but because its potential for profit was gone. Record sales dwindled, so the big !abels, rock magazines, concert promoters, and various other music industry sleaze packed up, held a brief funeral, and slunk out for new prey.

The truth is that punk's not dead. You may not see too many mohawks, pierced cheeks, ripped up trench coats, or needles in arms, but that wasn't what punk was about anyway. The focus was on the image, the drugs, and the occasional violence, none of which was integral to punk. The media projection of punk became a burden that was too hard to bear.

Punk's "death" was the healthiest thing that could have happened to the movement. Without the media spotlight, it could return to its original intent and get rid of the hangers-on, poseurs, and leaches who didn't give a shit about anything except getting drunk and looking the part.

The roots of punk stretch back to the '60s. Hippies, beatniks, and punks all had their roots in the same frustrations and contempt for what they viewed as a corrupt society. There are thousands of bands, record labels, zines, co-ops, and people who make up this network of the punk movement. There are hundreds of distinct styles, sounds, and differences between them within the larger picture.

Without the interference of major labels and know-nothing media, the underground grew, fostered new bands, and developed an entire subculture. What began as a pastime for venting aggression led to a community spirit dependent on creativity and diversity. When I connected with punk, my life was redirected. Over several years, I was gradually exposed to and fell in love with a variety of punk bands. I listened to DRI (Dirty Rotten Imbeciles), Minor Threat, Agnostic Front, Bad Brains - but on a whim, I went to see Ignition.

Ignition, a little band from Washington D.C., was the first to define for me the intensity and importance of the punk underground movement. There were less than two dozen people in the audience, perhaps half of whom even knew anything about Ignition.

The Cleveland band Knifedance (a band I later played drums in for all of two practices) opened up the show at the Knights of Columbus Hall. They played with sincerity and conviction and set the mood for Ignition. Ignition was pure adrenaline and emotion. The amps were fuzzy with distortion and feedback. The drummer fevered over his kit, oblivious to the other members and all of his surroundings. The bass player stared in concentration at the neck of his instrument as the guitarist was in a trance, gyrating and moving around in spastic circles. The singer was everywhere, including the bathroom, where he ended the show screaming into the microphone as his head was inside the bowl of the toilet.

My first punk rock concert ended with my head spinning, full of inspiration and embarrassing ignorance. Discovery of where all of this great music was coming from, and actually experiencing it, was a complete metamorphosis. I immersed myself in record and zine collecting, going to shows, playing in bands, writing and publishing zines, reading, observing, and growing. I began to discover what all this was about, and found out who I was in the process.

I found an entire new set of values, drawn from the beliefs of various factions of the punk community. I engaged in animal rights, vegetarianism, human rights, leftist politics, environmentalism, and a flurry of issues I had never been exposed to before. I became who I am today in large part because of my involvement with the underground and my interaction with others in the scene.

I was inspired to make things happen. One of the foremost aspects of the punk movement is the DIY (Do It Yourself) ethic. It is more satisfying to accomplish goals on your own. The music industry has convinced the general public that you need its help, and the underground's response is that you don't. Entire scenes have sprouted up in cities like Washington, Berkeley, Olympia, Chapel Hill, and Chicago because of the efforts of a very small group of people who just decided to make things happen.

Now, once again, the major labels, rock magazines, concert promoters and various industry big wigs are back. Nirvana, L7, Helmet, Sonic Youth, Dinosaur Jr., Mudhoney, Faith No More and dozens of other bands have jumped from their former respective independent labels to huge conglomerates. Before, you could go see these bands in a small club, maybe hang out with them before the show, or interview them for your zine. Now, they are playing enormous venues, opening up for Guns'N'Roses, bar-coding their albums, and becoming rock stars.

Media hounds are chipping in their two cents. At a recent God And Texas show in Athens, Ohio, two news stations from Columbus came down to ask some of my friends about "grunge."

"So what is this 'grunge' thing all about?" a reporter asked.

"What do you mean, 'What's it all about?"'

"I mean, how do you dress?"

"Are you serious? How do I dress?"

"Yeah. Any tips for those who want to dress a little more grungy?7'

My friend didn't have any further comment. At a different.bar the reporter found sources who didn't come to any shows but who looked the part, to comment on the "essential" grunge look.

These days, manufacturing lies and exaggerating minute issues are essential to proper marketing. The "Seattle Sound" is hot, so the major labels are scouring the country for the next Nirvana, only to end up with a pathetic, washed up, trend-following band who hasn't a clue about whatever the fuck "grunge'" is.

Countless times, friends of mine in various bands have had major label representatives come to a show, give them a call, or offer them a deal. My. band, Poobah, got dozens of calls and letters from various record labels. The labels are all looking for one thing - a profit-maker. They don't care about music, and they don't care about people. The subversion of the underground is so disturbing because punk was supposed to be about human interaction, music, social change, and integrity.

The allure of easy money is a corrupting and powerful threat to the underground. A touring band whose members are doing it all themselves discovers how hard it really is. Driving in a broken down van across the country, moving all of the gear by themselves, getting ripped off by club owners, sleeping on other people's floors, scraping up enough money to pay for t-shirts, records, gas, repairs, and equipment makes the thought of signing to a major label that much more enticing.

When a band signs to a major label, it might get someone to move its equipment, but it can't necessarily play where it wants to play. The band might get free studio time or an advance for recording, but the label can change their songs, drop a cut from the album, or alter the sound in the mix. They might get a ten thousand dollar bonus to make the album, buy a van, and get better equipment, but they have to pay that out of their royalties and worry whether they will sell enough albums. They might have more money and more time, but the label owns their songs, tells them where to play, tells them who gets to interview them, and for all practical purposes owns them.

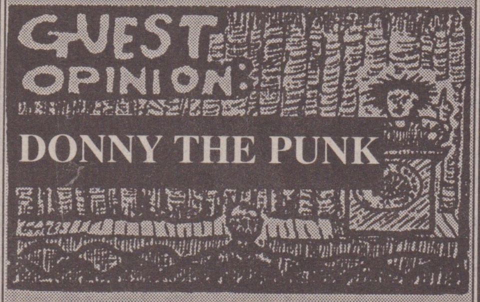
An unsigned band does not have a lot of the luxuries that major label bands have. The DIY ethic is integral to making punk music. Punk bands are supposed to be more independent. When the label gets a band a limo, books the band a floor in a hotel, or loans the band money, the band is indebted to the label. Most independent labels can't afford to give their bands a large bonus for recording, but they also work with their bands, are friends with their bands, and help their bands out in more personal ways, which they don't expect the band to repay with 8 1/2% interest.

Part of the brilliance of the punk community is the social interaction between bands and fans. There are no real rock stars in the underground, so you can go up to someone in a band and just chat with them. You can get people's phone numbers and call them, go to their city and crash at their place, trade shows with them, and develop a real friendship. To convert something as pure as that to the impersonal rock star, demigod, and idol is sickening.

Fortunately, pop culture is the most fickle thing around. It only took the industry three years to proclaim punk dead the first time. The top ten on any given week will contain five new artists you've never heard of and never will again. It might take a little bit of time, but "grunge' and the new wave of punk bands will "die" too. And of course, the industry will just keep looking for new prey, the new sound, the next big thing.

So you can keep your Lollapolooza, your Rolling Stone, your Spin, your music (ha ha) revolution, your hair dye, your alternative CDs, and your MTV. If, by some chance, exposure to Nirvana and the rest of their clan sparks someone's curiosity, well then by all means I hope he or she investigates, checks out a few records or comes to a show. Anyone interested who sincerely likes the music or is just curious is invited.

.The selling of punk is killing it. I still believe in punk. I still respect the movement in all of its variety and with all its separate parts. However, if all of those involved in the movement forget it is about independence and not subservience, self sufficiency and not greed, independence and not isolation, music and not money, then punk will truly be dead.



DONNY THE PUNK

How many of you realize that you can be locked away indefinitely for looking weird? Listen to my tale of woe: Carrying a broken heart, and wearing my left-side-long, right-side-short haircut (since cut short, by the way), I sought to escape NYC on May 27 and, dressed in my Hindu Shiva orange monastic robe, got drunk (rare for me, but my mistake) and took the PATH train to the end of the line: Newark, New Jersey. Tried to buy some fast food but they refused to serve me, tossed me out of the shop, and the cops took me away to the psycho ward at University Hospital, saying I was a weirdo. The hospital staff strapped me down and cut my robe in two, then let me go, refusing my request for at least some safety pins to hold the robe closed, after dawn on the 28th. wearing nothing but a robe cut open down the front, therefore rather exposed, I walked to downtown Newark, trying desperately to get back to New York.

As I passed a traffic cop stand, three of Newark's Finest 'seized me, then Maced me straight into the eyes (hell indeed!), handcuffed me, beat me up, and hauled me back to the hospital, where they told the staff I was "acting bizarre." (These pigs should spend a few hours at Ave. A and 7th St. before judging what's "bizarre"!) So they tied me down again. I was never arrested, but I lost my freedom for 6 days anyway. Supposedly they can't hold you for over 48 hours without a court order, but they said that everytime you get transferred, the clock starts over, and weekends and holidays don't count. They can transfer you all over the place. They can "disappear" you on one doctor's routine signature!

At 3 pm they shipped my bound body over my protests to the Veterans Hospital in East Orange and I was put in the psycho ward "for observation," strapped down for two days, unable to call anyone and let them know I was there. At least when you get arrested you can demand a lawyer and make a phone call!

The federal VA staff committed further atrocities to prove how horrible mental establisbments are, shooting me up with unknown drugs and forcing me to take Haldol, a terrible antipsychotic drug, and others. I was told that if I continued to protest my confinement, they'd go to court and get an order sending me far away to upstate New York for a minimum of 3 weeks. Of course I wouldn't be represented in that court. At least they treated my cop-inflicted head wound.

About 80% of the vets there were either depressive or manicdepressive, so naturally the government makes the ward as depressing as possible. Talk about insanity! All they do is take away suicide implements and fill you up with awful drugs. No exercise, no fresh air, and co~versation between inmates is discouraged by the staff. When not strapped down, you're supposed to tranquilize yourself by watching the TV set in the day room--nothing else to do. No info on anything.

I used to work for the Foundation for Brain Research so I know a lot of shit about brain disorders, and I tried to explain manicdepression to one victim so diagnosed, but that, too, was discouraged. God forbid a patient should understand what's going on or what's being done to him! They stole a copper bracelet I brought back from India, my vial of sacred ash (no doubt to a disappointing lab test), and my canteen (the cops got that one). In return I got an education.

After all this, I finally got myself discharged "against medical advice" and by getting discharge papers I found out my diagnosis:

"Adjustment disorder with depressed mood. No organic psychosis."

Depressed non-conformists, beware Newark!

LALI DONOVAN

I spend a lot of time at my job working hard at trying to waste as much time at work as I'm capable of, and being the girlie girl that I am, I often like to spend my afternoons at work kicking back with a cup of tea, and a nice issue of Cosmopolitan. What could possibly hope to compete with my wasting time surrounded by images of 5"10, 110 lb women who have legs up to their, eyes, and push up, suck in, spit it out lingerie (which somehow manages to shove everything else up to their eyes as well.)? These magazines are full of such incredibly good advice and wisdom, that this month I decided it was my duty to try my hand at filling the "Maxigirl" in on all the latest happenings out there in punk rock la-la land... Much thanks to Helen Gurley Brown for all the good advice, and inspiration, not to mention for the fine piece of information that I could never be a proper woman without blush, mascara and polished nails at work. I feel so much better now...

First of all, if you keep up with today's

chicest trends, you'll notice that Seattle's "grunge" look has come full circle, and as the hippest of hip say, "it's tough, yet sweet. rough yet dainty." What this means girls, according to my sources: pluck your eyebrows as thin as you can, by the way, you can just forget that nasty old rumor that they may not grow back, that's just those darned fem libbers trying to scare the 90's Maxigirl, rat your hair, wear Docs, cut-offs, a flimsy gypsy shirt, and above all as Miss Katey said, look as destitute and waif like as possible. After all what full blooded American boy could ever be attracted to a girl who looks like she could give him a run for his money or take two out of three falls on the wrassling mat. (Musses you r foundation, you know.)

Myself, I'm a pretty stylish gal I'd like to think, I know that I spend an obscene amount of my paycheck on clothes, and like every good clothes horse, I am very aware of the fact, that accessorizing is the key. After all with a few choice pieces: scarves, broaches, necklaces, back stage passes, etc. you can get away with wearing the same thing for a week, and no one will ever know the difference. **Take note crustyettes.** So as a service to my less fashion conscious girlfriends, I'd like to share my accessories, or in this case the contents of my pockets with y'all to hopefully give you some inspiration for your own use: one yo-yo (for cheap entertainment), $13.69, one tube of "fuck me" red lipstick, one pack of wintergreen gum (for fresh, tingly breath - oooh!), three condoms (for cheap entertainment - Ho ho!), a Swiss Army knife, earplugs, a pen, a BART pass, and oh yeah a teensy weensy can of Mace. It's little, it's lovely, and most importantly, it s cute black container matches nicely with most of my outfits. You see girls it's a mean and nasty world out there, and there will be times when the Maxigirl's man won't be there to protect her from all the big, bad, scary things that could possibly lead to a run or two in the Maxigirl's stockings. So for myself I like to carry Mace as that extra bit of feminine protection, that allows me to always feel safe and secure. It's small enough to fit in my purse if I was to carry one, it's discreet looking, and it's lovely fresh scent makes me feel clean and protected every day of the month. And unlike tampons, it isn't made of bleached cotton so, no blood poisoning for the Maxigirl!!!

This topic of feminine protection brings us to our next topic: Women, sex and violence. While eating pizza one night, a friend of mine was talking about a woman he was attracted to, and how they frequently went shooting together. Suddenly in mid-sentence, a grin like you see on a kid at Christmas time flashed across his face, he rocked back on his bottom giggling and said, "... and the way she stands with her gun, and the way she bites her lip when she's concentrating on her shot. Oh my god..." Gleeful as puppy he kicked his heels in the air before he could pause to savor the memory anew. It's funny, but the one time I went shooting, it didn't lead to great sex, in fact as soon as I got home I ended up watching a program on rutting chimpanzees with my roommate. Something about seeing female chimps in estrus with engorged genitalia, and boy chimps with little monkey hard-ons doesn't make a girl all hot n' sweaty, in fact it just makes you sit back and go "Eeeww..." Myself I have this theory that there could be nothing as sexy as a smart woman who can not only just take care of herself physically, but could kick your ass back and forth across the room if the mood suited her. The creators of Star Trek know this, and that's why the introduced the Bajoran women, they're gorgeous, they're pissed off, and they could rip your lungs out and serve them on a plate to you. They are sex. Pure, simple, and unadulterated by any ridiculous notions that femininity equals wimpiness.Phew if I was into girls I'd sure want to find myself one of those ladies. Yeowza!

Now as in every issue of women's magazines like Cosmo, I'm proud to present my little attempt at soft core porn...

There's security guard I had to deal with everyday at work who took to complimenting my clothes and touching me when I dropped off packages, especially when I was wearing anything short, tight, or involving fishnets. Well I sort of have this little fantasy that involves this fellow, and I thought I'd confess it to all you Maxigirls... It's my last day of work, and I go in to this particular building dressed at my utmost sluttish; I'm scantily clad in clothes which may as well have been painted on, coated in make up, oozing stinky perfume, all the usual 'ho du jour tricks. I slowly saunter up to Mr. Security Guard man, carefully making eye contact, I hand him the package, and allow my fingers to gently brush across his arm. Noticing that he doesn't seem displeased I lean forward running my tongue across my teeth and lips. I then remove my hand and let it wander down my own torso to my pocket where I am able to grab that little piece of protective plastic that all sexually active folks in the 90's should be carrying. I know that I have little time to waste, so there's no time to dilly dally around with subtleties and foreplay, I whisper lustful obscenities, and watch with rapture as his "interest" grows in leaps and bounds before my widening eyes. I slip the mighty savior out of my pocket and grab my man by the lapels snarling "This is what you want, right baby? You want it, you're desperate, aren't you? You know you need it , c'mon just give me the word honey, and it's all yours." He nods frantically and I pounce...I pull my protection up and unleash my passion into his face: three mighty bursts of Mace, to scorch his eyes, and skin. I utter a guttural cry, and knock Mr. Rent - a - cop to the ground where I then proceed to kick him frantically in the soft of his belly with my steel toed boots. (All the sexiest women wear 'em) In and out, in and out, my thrusts fall like rain. After a minute of these wicked blows, I decide that I have grown weary of this game, I throw my man a kiss and with the parting words of "Next time you touch me I will have to kill you, you fucking pig", I scamper out into the summer sun.... Yikes, that's some heady stuff there... *Before you all get the impression that I'm a raving loon, let me also say, that I have fantasies about going to the beach, drinking a Coke, and playing with puppies, so don't judge me too harshly, gentle reader.*

So Maxigirl next time you're in the office and your boss is ready for a bit of the old "chase around the desk", get into the fun! Play along, and give him what he really wants! Come on Maxigirl, beat the living shit out of Mr. Bean Counter, and you'll feel so good about yourself, you won't believe that you didn't think of this sooner. Well I've taken up far too much space with my little column here, and I'm sure some manly man contributor has something more important and valid to write about than l'il ol' moi, so I'm outta here. If you were a June bride, I pity you and if you were just a bridesmaidor if you skipped the wedding itself, I congratulate you.

P.S Tentatively on Labor Day weekend a group of us are planning a three day women's event to be held at Epicenter in SF. We're trying to set up panels, discussion groups, info. tables, the whole nine yards. If you're inferested feel free to stop by the meetings are every Wednesday at 7:00 p.m. at Epicenter - 475 Valencia, SF, CA 94103. Any questions or interest feel free to write to me care of MRR or Kirsten and Miriam c/o Blacklist at the Epicenter address. We'd like for this to be a really broad and diverse happening so we need lots of involvement, and the more people involved the cooler we could make this.

P.P.S "Angst Torpor, and Inertia" fully advocates both *Excedra* zine, and underwire bras - both rock my world.

Lots of changes again around here. First off, a sub-group within the magazine, dubbed by Bruce as "the Gang of Four," has been meeting for quite a while now, evaluating the look and contents of the mag. Some of their recommendations are filtering their way into reality little by little, and will hopefully meet your approval. But I'm sure they are open to comments from any of you readers, so let them know what you think about anything ranging from specfic details to ideas for theme issues. Address letters to the Gang of Four c/o MRR's address.

One of their ideas is to have multiple reviews of certain records. In the past, I'd assign a record to someone who I'd think would like it, because any indie release, no matter how terrible, deserved at least some support for the time and effort. That wouldn't stop me from getting nauseated at how many absolutely wimpy pieces of shit got rave reviews in this rag. But now, as long as any given record gets at least a passable review from someone, it's open game for someone else. This may piss off some people, but I think it will make for a lot more honest and interesting reading, however brutal.

MRR will be coming out with another record sometime in late summer. It'll be a split double 7" with San Jose's Diesel Queens and Berkeley's Insaints. And unless you missed the issues with them on the cover, you should know that they represent the more sexual and raunchy side of local punk rock. For more info on the legal troubles of Marian from The Insaints, see this month's MRR News section.

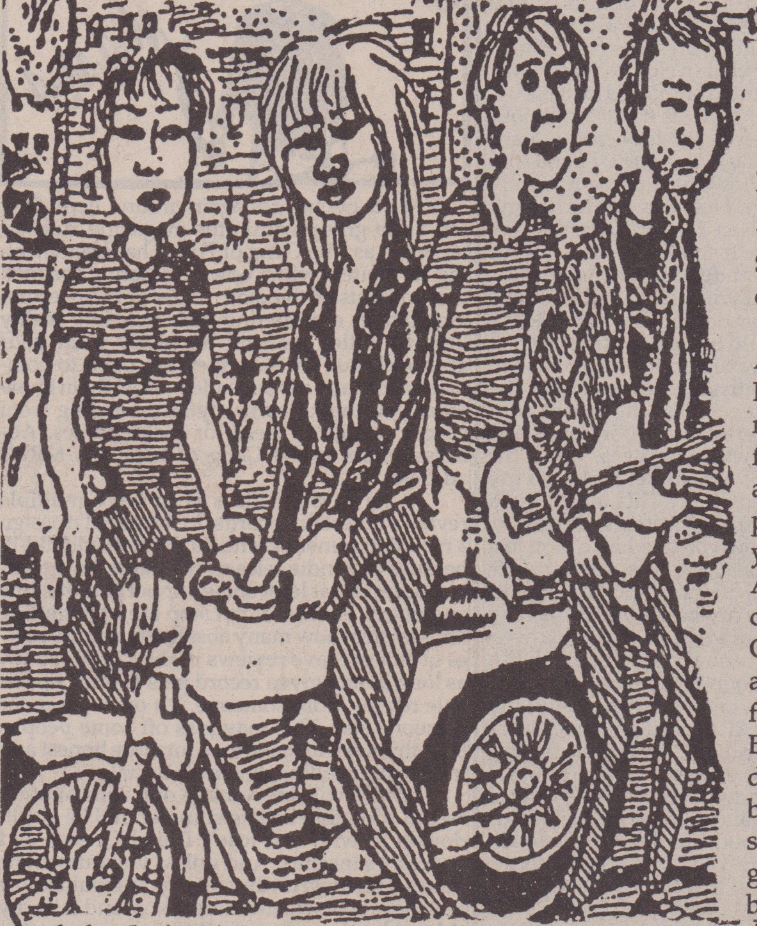
Speaking of which, Jim Tracy has volunteered to get that section up and running again, so if you have any info, bizarre news clippings, articles of your own, weird photos, etc, send 'em on in to MRR news. We're looking for everything from local political news on demonstrations, protests, etc, to features of interest, to occassional cartoons to "truth is stranger than fiction" stuff. Please help out on reviving this section!

Gon Golan was supposed to have taken over responsibility for coordinating graphic arts in MRR. As with many other things, he's flaked completely, so if you sent stuff in and never heard back, don't yell at me. I'll try sifting through the piles of materials sent in and try to pick out a few for use. In the future, if you've got any ideas or samples for a possible cover or centerfold, send it on in to me.

New record reviewers include Dan O'Mahony (of 411, NFAA), Michael "Dr Dante" Lucas of Phantom Surfers, and Jim Tracy.

Shitworker of The Month

In our efforts to become more and more like Sassy magazine, we introduce this new feature in which we hope to introduce you to some of the less well - known people here at MRR. For every Bale and Weasel, there are a dozen lowly shitworkers who type, do layouts, file records, review records, keep accounts, and mooch cigarrettes off Tim - all without the benefits of fame and fan mail. We hope that you find this informative and fun, as well as giving you a more intimate acquaintance with some of the cogs and wheels behind the scenes.



SHITWORKER OF THE MONTH: AYN IMPERATO

Ayn has been with us here now for a year-and-a-half. She mostly reviews records and every Wednesday she comes in to decipher and type in all those brilliant letters and classified ads you send us. She perfoms this dull and thankless task with a cheeriness that buoys our spirits.

Ayn is probably best known around the Bay Area as the former vocalist for the now defunct Less Miserables. She is currently working on a project with members of Filth and Blister. Just recently graduated from SF State with a degree in creative writing, she also keeps herself busy with Andromeda Press, a small press for "independent" writers she started almost a year ago. Andromeda releases material by many Bay Area writers. Her first book, "Psyche Subversion" contains pieces by Peter Plate, Dave McCord, Wendy O'Matik, Jerme Spew, Bucky Sinister, and many others as well as herself. (If you're interested, you can write for information on Andromeda from Ayn herself at P.O. Box 423592 / San Francisco, CA 94102) In the hobby department, she does ritualistic physical fitness via belly dancing. Actually, it's more like tribal dancing as she unveils herself professionally. OK, no veils but you get the picture. Ayn is well suited for exotic dancing because, like all the punk chycks here at MRR, she's a babe. In fact (as an interesting tidbit of gossip) she mesmerized that ever-lovable corpse-snatching Jeremy Spew for quite some time. Ayn claims to have a thang for "bald, tattooed, brooding and passive guys" (apply at the address above). She also has a "nerd fetish" which would explain her little fling with All You Can Eat vocalist Devon Morf. Right now, she's playing love slave with Mike from Filth. Of course, there's more, but we're being discreet...

Ayn (a Scorpio) says her favorite food is strawberries - just like Nick Rhodes from Duran Duran! But music-wise, her favorite band is Neurosis. (Which can be said of all the best MRR Shit-workers.) As far as charm goes, many around here say it's her wit and fast two-typing fingers, but I think it's just her fantastic sense of humor. So keep her busy on Wednesdays, and send more of those personnals, I mean classifieds...

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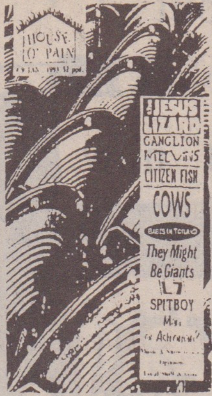

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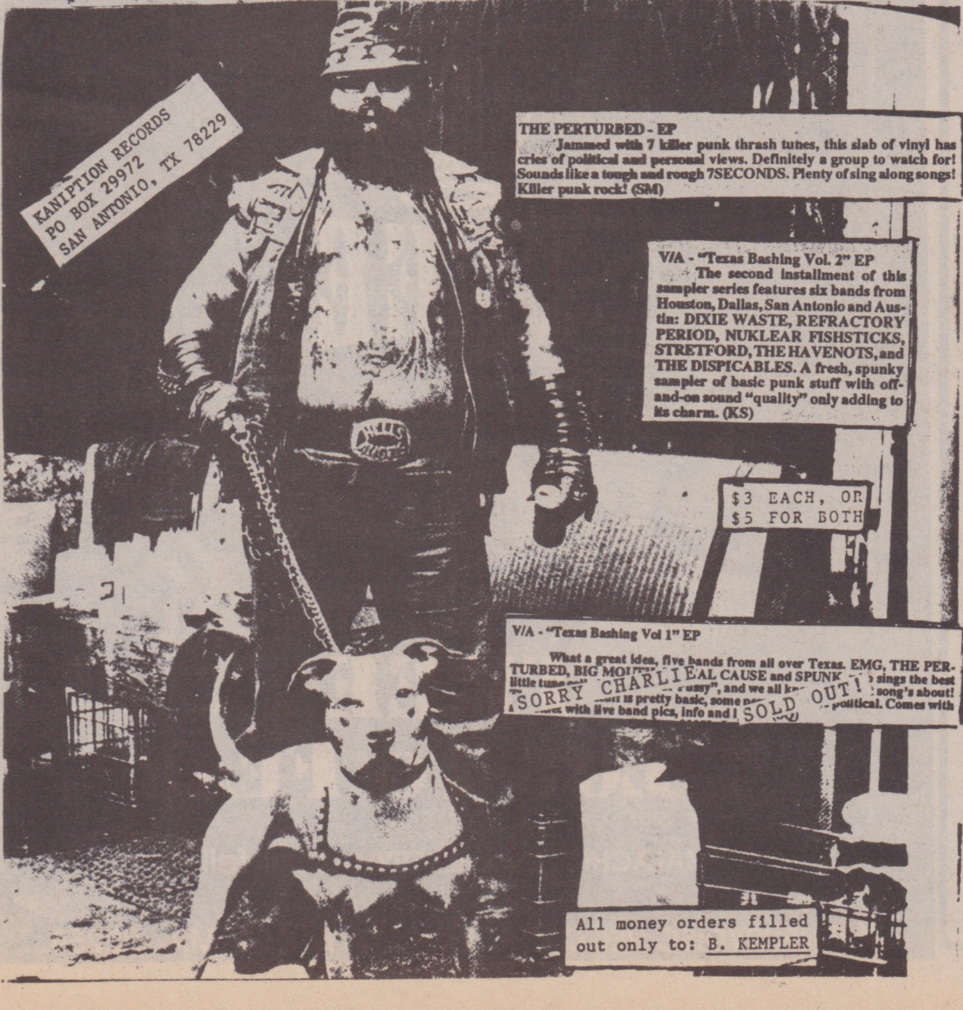

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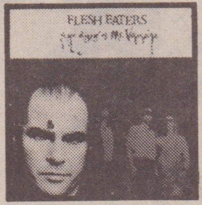

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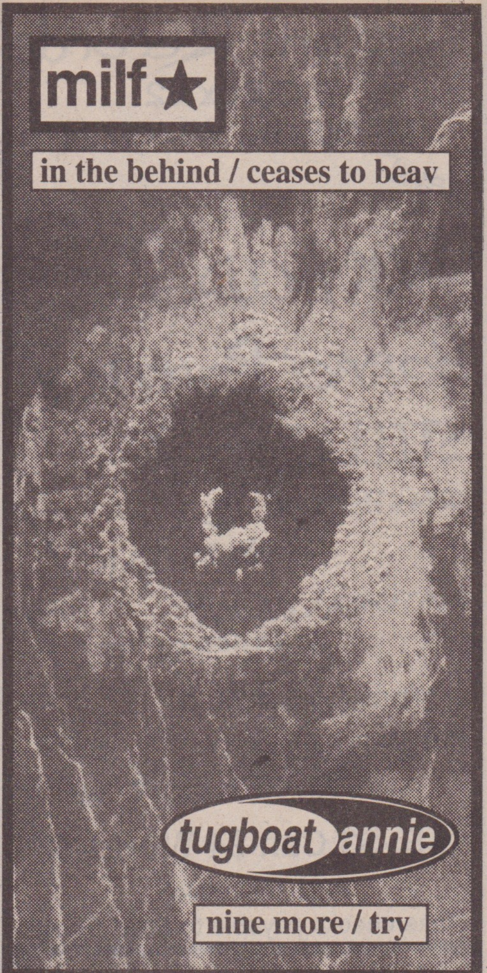

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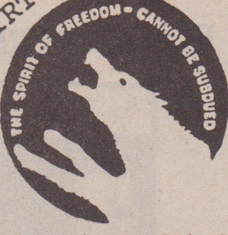

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Update from Big Mountain Gathering

Taken from a press release from the Big Mountain Support Group, 800- 876-7420.

During the week of April 4, 1993, Traditional Diné (Navajo) and Hopi elders and youth, as well as supporters from the Western United States met at the Ana Mae Camp, in Big Mountain, AZ, for the annual Spring Gathering.

Traditional Diné and Hopi elders put forth statements of continuing solidarity, resistance to relocation, and opposition to strip mining. In spite of the mandate to protect the human rights of the families facing relocation, the Bureau of Indian Affairs (BIA) orchestrated much of the mediation. In fact, BIA lawyer Dan Jackson drafted the current "Land Settlement," which was signed behind closed doors by the Navajo and Hopi Tribal Council chairmen. The "Settlement" completely fails to preserve the land and grazing rights of the children and grandchildren of the Diné elders currently residing on HPL.

The Diné resisters and their supporters discussed continued development of community projects, for example, Permaculture/agriculture, the Survival School, and The Weaving Project. Although members of the Diné communities have done everything possible to show good faith during the mediation process - including disassembly of two main community roundhouses which had been used by the Diné residents remaining on HPL - a seven-mile fence was erected by the Bureau of Indian Affairs within two weeks of the roundhouse coming down. This act, perpetrated by BIA officials Wilson Barber and Tom Davis, is in direct violation of the promise made to the families that no fencing would occur if the roundhouse was disassembled. This fence was an effort by the BIA to complete the original partition fence which was halted by Diné resisters in 1977.

Despite all that has happened, the Elders continue to be strong in opposition to the terms of the Settlement Agreement, and to work hard to reaffirm their sovereignty by rebuilding their community roundhouses. The resisting families now agree that the only way to insure that livestock permits and protection for land rights are extended to daughters and granddaughters is to obtain adequate representation in the process of deciding the settlement terms.

Due to the fact that these elders have to drive over 30 miles to haul water for drinking and washing, the Diné families put in a request for a permit to drill for water over a year ago. The BIA and the Navajo Tribal Council along with the Navajo-Hopi Land Commission have yet to approve the permit.

It is very important to note that the Settlement Agreement will only give access for these Diné families on HPL to have three to ten acres and 75 years access to the land, with no extensions of permits to daughters and granddaughters allowed. It is unclear what the daughters and granddaughters will have to do to secure land rights and livestock permits for their daughters and granddaughters.

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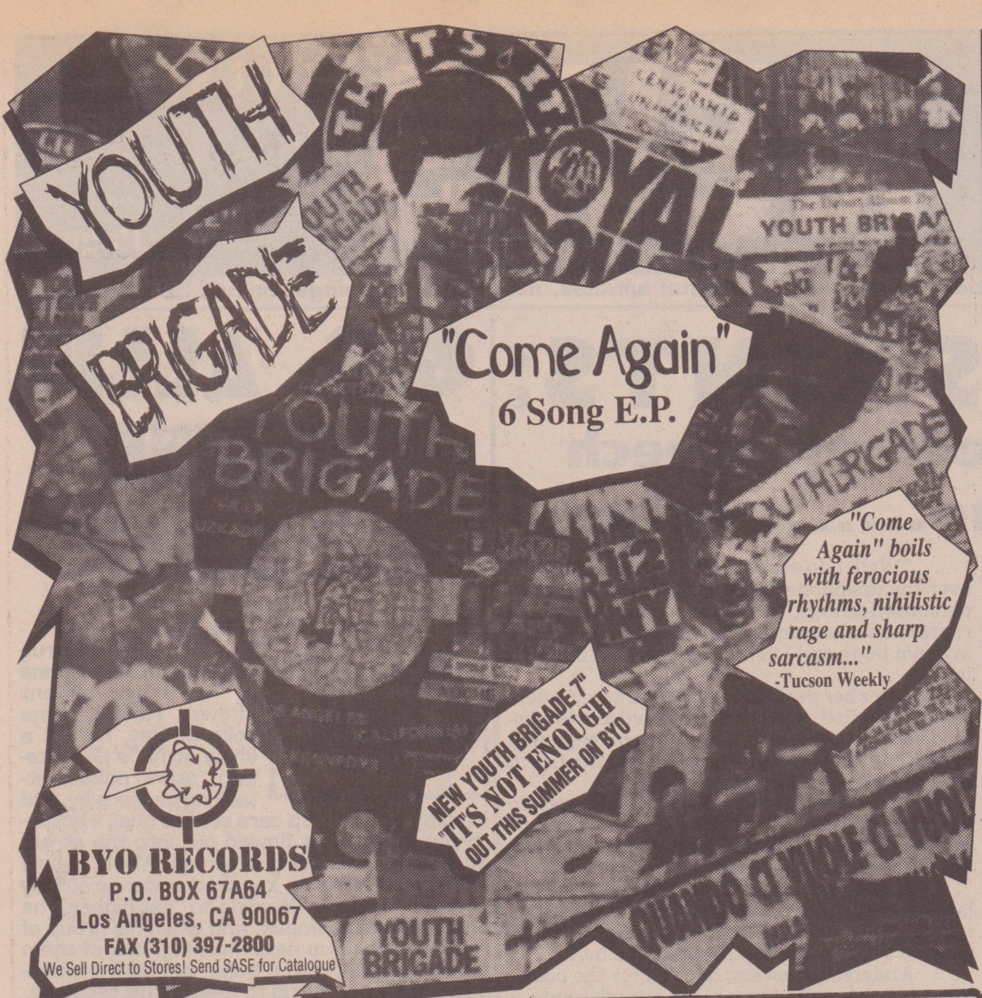

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MRR NEWS

AUGUST, 1993

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

THE INSAINTS:

Taking freedom of speech right to the........edge

by Michalene Busico

Carlo Cadona liked the Insaints, a Berkeley punk band, and he liked Marian Anderson, the lead singer, too.

In fact, he liked her well enough to give her a bouquet of flowers before a recent show.

"I gave her some flowers. I'm a fan. I can afford it," Cadona says. "I don't have a girlfriend or a wife, so I do it once in a while, as a friendly gesture."

What came next wasn't so friendly. Cadona, a 35-year-old veteran of the punk scene, was shocked by what he saw Anderson do on stage. "I remember having a lot of mixed bad feelings," he says, "feeling like throwing up and angry at the same time."

He went to a phone booth outside 924 Gilman, the Berkeley club where the Insaints were playing, and called police.

Now Anderson, who faces obscenity charges, says her First Amendment rights have been violated. Cadona feels his "heterosexual rights" were trampled. The city believes something obscene happened and is pursuing what could be the first case of its kind in Berkeley. And punks feel they've been betrayed by a "double agent."

Only one thing seems certain: Cadona's complaint provides a rare glimpse into the subterranean world of punk and sex. It's a fringe element even within punk, but one that has gone on—if not quietly, discreetly—for as long as punk itself has been around.

Chances are, you've never heard of the Insaints, or Anderson or 924 Gilman. None of them wants you to. Gilman doesn't advertise, has no sign outside and doesn't list its telephone number. Punks consider Gilman and other underground clubs privileged spaces, places where the outside world isn't supposed to intrude, where anything might happen.

"I just do whatever I feel like doing sexually on stage," says Anderson, who entered a not guilty plea in Berkeley Municipal Court this past Tuesday. "I don't expect anyone to understand it. I just expect the right to do it."

But a deputy district attorney contends community standards were violated by "the element of a banana." And the city's zoning administrator has sought unsuccessfully to close the club.

"Everyone is really upset about it. It's an infringement on the punk scene," says Mr. Friction, 28-year-old lead singer of the Diesel Queens, a San Jose punk band. "The underground rock scene is very rule-less. It's like a forced anarchy. This is a signal that even on the most underground levels one of us, or someone who looks like one of us, has betrayed us."

Even more unsettling to the punks: Cadona, a born-again Christian who lives on the Peninsula, is a former member of the punk group the Dead Kennedys.

What did Anderson do the night of April 3?

"Well, I do everything," Anderson begins over the telephone. "The songs reflect my own personal feelings, and society's and religion's repression of sexuality. It's me saying, 'This is my own body and I can do whatever I like with it'."

After her performance at Gilman, Anderson was booked on suspicion of lewd and lascivious conduct, indecent exposure and engaging in obscene live conduct before a live audience in a public place--all misdemeanors.

Anderson is incensed over the charges, so she schedules an interview between her appointment to be booked at county jail and her karate class that afternoon.

Anderson's apartment is above a corner laundromat in Oakland. Her front door is barricaded by a locked metal gate; you reach through a space between the bars to ring the bell.

Anderson answers, dressed for the booking: a black longline bra, black stretch pants, a

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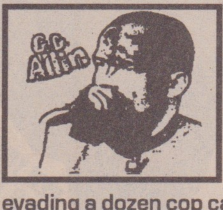
G.G. ALLIN FOUND DEAD!!!



New York, June 27 - G.G. Allin died of a drug overdose following one of his more violent shows. Having done coke all day, he left a show at NY's Gas Station, stark naked, attacking passers-by, and evading a dozen cop cars sent to quell a bottle-throwing riot that flowed out into the street after only 2 songs got played. Many people were beaten up or knocked unconscious by "friends" of G.G.. Deciding to "get higher," he ended up doing smack, and when his group of revellers woke up next morning, one of them didn't. Not out with a bang, but with a whimper, but he did live up to most of his tattoes.

The Scatalogical Terrorist: His Last S.F. Show, A Fond Remembrance?

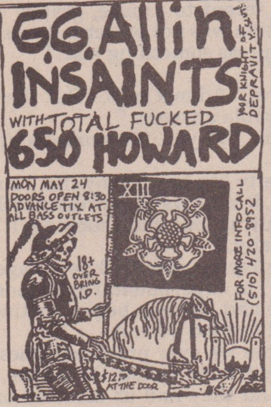
For years I've enjoyed reading accounts of G.G. Allin shows in fanzines, and I thought I'd provide my own for the record. I missed the last chance I remember to see G.G. Allin at the Covered Wagon Saloon several years ago (I think I was too intimidated to go), so I didn't want to miss him this time through. It was at the latest incarnation of the club at 650 Howard in San Francisco, on Monday, May 24.

I could tell it would be an unusual night when I was almost pissed on and had my beer confiscated before I even got near the entrance. In line I heard a rumor that G.G. wasn't in town. As I entered I paid my $12.00, and I was thoroughly searched; the aroma of stink bombs wafted through the air. Like the protagonist from *The Red Badge of Courage* I wondered if I'd turn and run when the shit started to fly. I remember thinking that I didn't want any bodily excrements or fluids on me: piss, shit, spit and blood came to mind.

The first band was Total Fucked. They had a few little spats with members of the audience to set the mood. It was clear during their set that the guy off to the side of the stage running the P.A. with the "Al's Sound" jacket was very uptight about the microphones and mike stands. (And he angrily shoved some kid in the audience who kept grabbing the mikes.) I figured that he would be entertaining to watch throughout the night. As their set ended equipment was toppled, and an announcement was made over the house speakers, emphasis placed on the self-evident; that was TOTAL Fucked.

Continued on Page 2 Col 1

G.G. Continued from Page 1 Col 3



Between bands I overheard someone speculating with a friend what the sound man's reaction would be when Marian of The Insaints "shoves a mike up her cunt." I hadn't even realized The Insaints were playing. I ran into an old friend of mine, Peg. She told me that she would be performing during The Insaints' set, which was next. Knowing Peg, I figured her performance would be outrageous.

The Insaints took the stage and started playing, Marian drawing the most attention for being naked and pierced. She soon pissed; she soon spread. Someone from Total Fucked fingered her. Marian rushed guys in the audience, sometimes kissing them hard on the mouth, other times shoving them and yelling things like, "You fucking suck!" It was a pretty amazing contrast. Soon other women joined Marian onstage. Many in the crowd rushed and surrounded the stage in a frenzy. Some guys jumped on people's heads, trying to get a better view. The balcony filled with people. Depending on where you stood in the club you could catch glimpses of fisting, strap-on dildo fucking, etc., all with lots of lubrication. There was also a strange water sports/punk rock spitting war breaking out that I didn't want to get too close to. (It definitely involved at least two or three bodily excrements and/or fluids.) The Insaints' set ended with Marian apparently pissed at the guy from Al's Sound; the mikes and stands were angrily hurled off the stage. Spit had been spat, urine had been flicked; it had been an interesting mix of punk rock and hardcore sex.

Someone told me that in the bathroom a guy was filling plastic beer cups with pissified water from the toilets. I remember having the odd thought that it would be nice if that guy were only planning to *drink* that water. Eventually the Murder Junkies started playing, and after a sufficiently dramatic buildup (which included more stink bombs from the audience) G.G. took the stage, naked, smashing a forty ounce bottle. He sported a goatee and a shaved head. He was hit with a few plastic cupfuls of yellowish liquid. It was a strange sight; G.G. was flanked on the stark stage by a guitarist and bassist, one of whom wore a combat helmet and Hitler-type moustache. The other had long hippyish hair and sunglasses. The drummer wore women's pants. They had home made-looking tattoos. Over the stage were women in leather in cages, who sang and danced along with all the G.G. Allin and the Murder Junkies' songs. The backdrop was an American flag with the name of the band painted across it, the "A" in Allin circled. The audience wasn't enthusiastic enough about providing a fucked-up situation, so G.G. had to handle it.

He kept most people far away from the stage with his frequent jaunts throughout the audience. One punk in front of me in the disco ball-lit "dance floor" area stood his ground and was swaying, almost dancing, when G.G. approached; G.G. then decked him with a vicious right. He also hit a girl in the face, then hit her again, and was finally hit back by a guy standing next to her. Later, a blonde girl who approached G.G. on one side of the stage, and seemed to kiss him, in return had her hair grabbed and face bashed against his. I later saw her being attended to by club employees near the exit, and I understand she was eventually taken away. G.G. announced that if you used condoms you were fucked, and drew blood from his forehead with a few smashes from the mike. He proclaimed that he has AIDS and launched into a song called something like "I Have AIDS 'Cause I Get Laid Every Day." He seemed more threatening than ever.

At one point, after going to the bathroom, I was making my way back toward the dance floor area when a huge wall of people's backs surged toward

> "I remember seeing Blag from The Dwarves fleeing in terror"

me. For a second I didn't know what was going on; then I smelled it. The smell of G.G.'s shit made the stink bombs from earlier in the evening smell like a lost lover's brand of perfume. And it was being thrown at us. I ran; but then again at this point I remember seeing Blag from the Dwarves fleeing in terror. When G.G. ate some of his shit, two hefty bouncers scampered out of the club and vomited on the sidewalk.

I decided to escape to the balcony. It was no refuge from the smell, I realized. And I knew that it would not be refuge from G.G. himself for long. I tried to think like G.G. (admittedly only very superficially possible) and saw the crowd in the balcony as the club's biggest target. It was clearly desirable to stay the fuck out of G.G.'s way; but there didn't seem to be anywhere you could do that with certainty. This crowd didn't want to fight with G.G. Like me, these people wanted to stay the fuck out of his way; I noticed that even people in the balcony flinched or backed up when he charged in their general direction on the floor below. Somebody was throwing handfuls of napkins down onto G.G.; I remember thinking that it was a bad idea to attract attention to the balcony. G.G. writhed around on the dance floor below, naked, in the beer and shit, as napkins rained down on him. I saw the punk guy who had gotten punched earlier rolling around on the floor too.

G.G. stuffed some napkins up his ass, and berated the audience for having cleared away from him. He lunged at the few people left within mike cable reach, occasionally getting into small fights with them. G.G. howled that the people who went to see the Cows at the Kennel Club that same night were fucked. (Also, I heard later that at the Kennel Club a rumor spread that G.G. had killed himself at the 650 Howard show. He did not.) G.G. pleaded that the women who had performed with The Insaints should suck his dick; he then extended the invitation to anyone. Tonight, however, there were no takers. He complained that his set didn't include the sex acts that The Insaints' did, and asked if it was because he isn't as attractive as Marian and the women who performed with them, or if it was possibly because he's a man.

Suddenly G.G. picked up a large handful of the thrown napkins; a bad sign, I thought. Then he darted for the balcony stairs. My blood ran cold. Everyone in the balcony ran and pushed in a panic. I felt like a fish who had suddenly been abandoned by his protective school. I thought it strange that people were also running, clearly frightened, out of and away from the upstairs dressing room/"backstage" (near where I was standing, unfortunately). G.G., on a rampage, scurried up the stairs and ran by me, charging at the receding crowd. I started down the stairs, looked over my shoulder, and was horrified to see G.G. coming back toward me. I braced myself, and mercifully G.G. darted past me on his way down the stairs.

The representative from Al's Sound was a beaten man. G.G. unplugged his mike and stuffed the end of the cable up his ass; he then removed it and put it in his mouth. The P.A. situation deteriorated, and G.G. became furious with the sound man. A club security-type stood in the middle of the floor, nervously smoking a cigarette. Eventually he started gesturing at G.G. that his set was over, and the sound guy cut the P.A. off. G.G., in a snit, jumped up and down and screamed at the audience that "the show is *not* over!" As G.G. walked through people, up toward the dressing room, they scattered as quickly as they had during his set. I did see one guy who was calm and unimpressed at the spectacle of G.G. streaking around, smeared with shit. "What's wrong with you people? If you get a little shit on you just wipe it off," he said.

There were many police cars (and a van) outside of the club as we left. I overheard someone say of the show, "That wasn't fucking punk." I saw a young punk in a Ramones shirt who looked like she was going to cry. Employees of the club griped that they were underpaid. Blag was laughingly telling Jesse Blatz that some people wanted their money back. An employee from the Kennel Club was there; I heard that they wouldn't book this show, and in fact had warned other clubs in town (including this one) not to. One impression of the show I heard was, "Well, it was illegal." As they were clearing people away from the front of the club I heard the cops say that the club owner had called them asking them to shut down the show. A guy was lobbying the police and club employees to have G.G. arrested for head butting the blonde girl. He told me that he himself had been to jail and that he wouldn't wish it on almost anyone, except, he insisted, "That motherfucker belongs there!" But many clearly worshiped G.G. I heard a guy say that "G.G. should be bronzed!"; punks walked around reverentially calling out "G.G.!" The police wouldn't let me stand around near the club, so I walked up the street a ways to watch if anything else might transpire. One by one the police cars drove off, and the show was over.

by Rob, Hoodlum Empire/ PO Box 549/ Millbrae, CA 94030

Revenge of Garage Shock!

By Matt James

"Bellingham, Memorial Day weekend... early, with ocean fog still in the streets, outlaw dragsters wearing chains, shades and greasy Levis roll out from damp garages, all-night diners and cast-off one-night pads in Seattle, Olympia, Tacoma and Portland, heading for the uppermost tip of Washington, just south of the Canadian border... The Menace is loose again."

(Hunter Thompson's "Hell's Angels")

Bellingham could have been that nameless, small-town that Marlon Brando and his Black Rider Motorcycle Club took over in "The Wild One." Over Memorial Day weekend, the 3-B Tavern hosted Garage

Continued on Page 5 Col 1

INSAINTS From Page 1 Col 2

wide black belt, combat boots, a spiked leather choker and numerous piercings and tattoos. Her long, neon blue hair is swept away from her face, which is made up in white pancake and neon-blue lipstick. She is 24.

Two friends and the band's guitarist, Daniel DeLeon, 23, arrive as Anderson begins to play a video of an Insaints performance at Gilman.

The four chat idly, playing with Anderson's two new kittens, and don't seem to be affected by the tape. It is a harrowing 30 minutes of Anderson screaming lyrics, taking off her clothes and performing various sex acts with two women. A crowd presses close to the stage, many with blank expressions. DeLeon and the other musicians continue to play, oblivious to the women in front of them. The women urinate on each other before moving on to other sex acts, including use of the banana.

Anderson, who says she is also a professional dominatrix, occasionally points out her favorite parts.

Given its underground existence, how often such explicit punk performances take place is impossible to know. But most agree that there always have been bands that combine sex and music on stage.

Nils Bernstein, a publicist with Sub Pop records in Seattle, is seeing more bands that are into S & M imagery.

"Sexual deviance has become really trendy. Blood and guts is really old," he says.

Greil Marcus, who has just published a collection of punk music criticism, *Ranters & Crowd Pleasers*, believes sex on stage is a rare occurrence, and takes issue with those who say punk exists in a separate domain with its own laws.

"Sometimes when you are in a club and a band is playing, you can have the feeling that you are in a different world," Marcus says. "But you can't declare it, that this is our own little world and we are not going to live by the outside world's rules.... I think it's a naive, somewhat self-righteous attitude."

Tim Yohannan, an editor of Maximumrocknroll, calls explicit performances a "free-expression issue," and mentions the Mentors, Diesel Queens, Feederz, G.G Allin and the Dwarves—a San Francisco punk band known for getting naked, urinating on the audience, picking fights and lighting themselves on fire.

Blag Dahlia, the Dwarves' lead singer, has narrowly escaped arrest several times (once hiding in a van until police left) for what he does on stage.

How do audiences react to such performers?

"Some people get grossed out. Some are offended. Some wouldn't be fazed if they were hit over the head by a sledge hammer," Yohannan says. "In Berkeley, people tend to have seen everything. It takes a lot to get people to think."

Anderson says that, for her, it's a matter of being in charge and having a good time.

"It's really an extreme way of taking control of what I'm doing and what's happening to me," she says. "I do it because I allow it to go on, and because it's something I like."

Blag Dahlia has a simpler reason: "I'm just an exhibitionist. I'm not trying to make a statement. Soon as you have a reason, it becomes phony highbrow, like performance art."

Says Marcus: "If this was performance art, held in a more posh, less underground place, and surrounded by the patina of art, it's possible that this whole thing wouldn't be going on. There's always been the attitude that pop music is junk and doesn't deserve to be protected."

The Insaints were booked at Gilman, says promoter Jessie Townley, because he was putting together a show of local bands, and they always draw a crowd.

"It was a great show," says Townley, who was arrested three years ago in Davis for being nude on stage with his now-defunct band, Blatz. "It wasn't the show I'd seen them do. I knew she urinated on stage at other clubs. But it was a great show. I like a band that doesn't just stand there and play their instruments."

Of course, Anderson did more than that. When Vivian Kahn, Berkeley's zoning administrator, read the police report, she felt compelled to bring the issue to the zoning board to discuss revoking the club's permit.

"There had been other complaints—litter, graffiti," says Kahn. "The performance brought it all to our attention because it indicated a possible lack of control.... I felt obliged to bring it to the zoning board."

But board members weren't exactly outraged at their April 26 meeting. Kahn says about 50-100 punks showed up to protest.

"They were all very polite," she says. "And I remember one board member said, 'Maybe there'd be less problems on Telegraph if there were more places like this, where alcohol isn't served, for young people.' "

The complaint was dismissed.

Deputy District Attorney Darryl Stallworth thinks he has a case against Anderson based on offending community standards even if the community is Berkeley.

Stallworth decided to press charges after reading the police report, which included the names of a 12 and a 13-year-old who were In the club that night. Gilman is open to all ages, says Townley, who is secretary of the board that runs the club as a non-profit enterprise. "We'd close the club before that changes."

"They (witnesses) didn't go into details about what appears to be a live sex act on stage," Stallworth says, "but clearly the element of the banana was enough to make charges."

The banana alone, he says, is enough to support the three misdemeanor violations of the state penal code because it shows an intent to arouse or offend. The charges carry a maximum—but unlikely penalty—of a year in county jail. A fine, community service and probation are more probable punishments if Anderson is found guilty, Stallworth says.

Besides those who showed up for her first court appearance May 11, others have asked the band to play at parties because getting bookings at clubs has been impossible since the incident.

"It's an issue that people care about," Anderson says.

"We'd be arguing that it was not lewd conduct, that she was performing," says public defender Phil Adams. "Lewd conduct refers to that with specific intent to arouse, gratify or offend. That intention was not present. It was a performance to express something else."

What?

"I don't know," Adams says. "But there are all sorts of possible answers."

Anderson will tell you the answers are simple:

"Sex is a pretty big part of my life," she says. "It's my work. It's the way I express myself a lot. I like to be outrageous and shocking. It's fun for me, personally."

She started playing about 10 years ago, "screaming poetry" in experimental art bands. Five years ago, she and DeLeon began writing songs together and formed a band.

"The first time we ever practiced, these little old ladies next door called the police," Anderson says. "And they had us arrested on our front porch for disturbing the peace. They just didn't like us."

Anderson guesses it was about a year ago that she began taking her clothes off on stage. "I was singing and I felt that I was holding something back and I wasn't sure what it was," she says. When she took her clothes off on an impulse, "It made me feel more open and free, more like, yeah, life is good!"

Anderson won't talk about any reasons beyond that, any connections between her life, and the need to feel like "Life is good!" on stage.

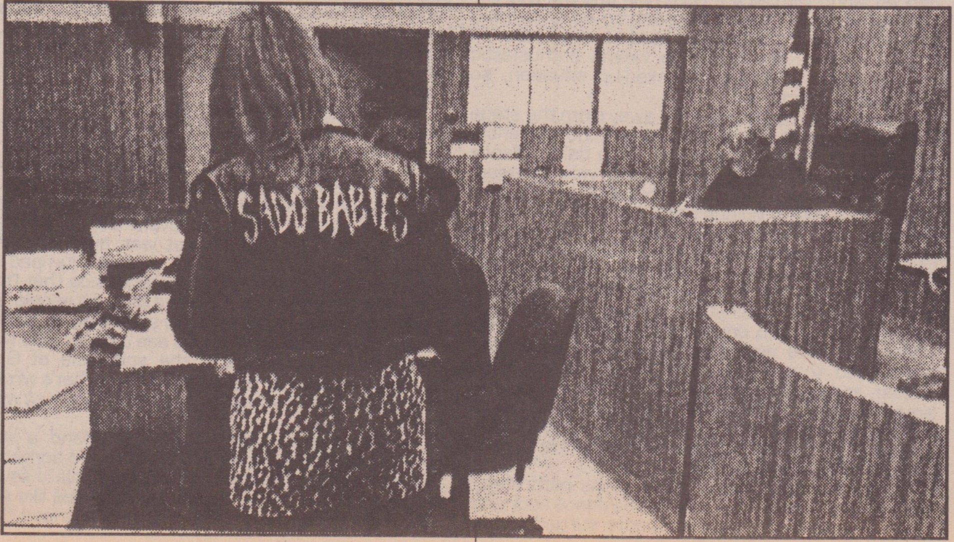
She will say that she was born in San Francisco, oldest of six children, and had an abusive, violent father. At 14, her mother made her a ward of the court, and she lived in a succession of group and foster homes, shelters and psychiatric hospitals for the next four years. She ran away from them more times than she can remember and lived on the streets. She hasn't spoken to her family in years.

The connection between her life and what she does on stage is one made in a Maximumrocknroll interview earlier this year:

It's a very powerful experience for me to be naked and asserting and expressing myself at the same time. It's like I'm making peace with myself as a whole person. My little sister and I were very badly sexually molested by my very violent alcoholic father.

For a long time, I really hated and abused my body. Now I'm sober, but definitely not straight.

The trial takes place July 12, so more on this case next time. Defense fund contributions can be sent to Marion Anderson c/o MRR.



BE NICE SECTION

By Radley Hirsch

WORKING ASSETS 1992 DONATIONS

ECONOMIC JUSTICE	
Center for Economic Conversion	$17,606
Children's Defense Fund	$28,995
Citizens for Tax Justice	$12,164
Coalition of Neighborhood Developers	$11,760
First Nations Development Institute	$14,616
Nat'l Low Income Housing Coalition	$16,229
Nine to Five	$14,112
Public Citizen Campaign for Health Care	$20,462
TOTAL	$135,943

ENVIRONMENT	
Ancient Forests Alliance	$24,254
Bronx 2000	$15,578
Ctr. for Env., Commerce & Energy	$14,575
Center for Rural Affairs	$15,771
Earth Island Institute	$17,236
Government Accountability Project	$15,578
Greenpeace	$32,275
Native Americans for a Clean Environment	$22,673
Pesticide Action Network	$18,007
Rainforest Action Network	$27,224
Sierra Club	$20,090
Student Environmental Action Coalition	$14,460
TOTAL	$237,721

HUMAN RIGHTS	
ACLU	$19,885
Amnesty International	$26,133
Center for Democratic Renewal	$14,207
GLAAD	$28,787
Ms. Foundation	$17,298
National Minority AIDS Council	$17,399
Planned Parenthood	$37,925
Working Women Against Sexual Harrassment	$13,266
TOTAL	$174,900

PEACE BUILDING	
Doctors Without Borders	$22,024
Fund for a Free South Africa	$10,400
Grassroots International	$10,568
Institute for War and Peace Reporting	$8,654
National Central America Health Rights Network	$11,946
Oxfam	$21,655
Peace Now	$13,491
Vietnam Veterans of America	$10,199
TOTAL	$108,937
GRAND TOTAL	$657,501

You may find it interesting to learn about 2 new companies that we have an option to use. The first is the Tree Free Eco Paper. They sell paper that is made of 50% hemp and 50% straw. This stuff is great paper; lately *The List* has been printed on this stuff. Tree Free whitens the paper with hydrogen peroxide which breaks down naturally and produces no dioxins. Tree Free paper is naturally acid-free so it has a shelf life 20 times greater than wood fiber paper. They sell note pads, 8.5 x 11 bond, 17x 22 bond, copier & laser printer stationery & rolls of newsprint.

The other company I've learned about and use myself is Working Assets phone company. All long distance phone carriers use AT&T lines: AT&T, Sprint & MCI, and Working Assets are all the same. Working Assets turns all of their profits over to great non profits. Here are 2 companies trying to make a difference.

Tree Free Eco Paper/ 121 South West Salmon, Suite 1100/ Portland, OR 97204/ 1-800-775-0225... Working Assets Long Distance/ PO Box 2024/ Mechanicsburg, PA 17055-0764/ 1-800-788-0898.

R.I.P. FAST FLOYD

By Peter Crowley

On Thursday, May 6, 1993 an important figure on the Bay Area music scene became the latest casualty of the "War on Drugs". Fast Floyd, of his former girlfriend, Nancy Essaff, in San Rafael. According to San Rafael police, Floyd wounded Essaff and her bodyguard and then turned his pistol on himself. Essaff had been arrested in a Marin County Drug Squad sting last year and claimed that the drugs she sold to undercover police were actually Floyd's. Friends and relatives of Floyd say that he had nothing to do with drugs. After what spectators called "a grossly unfair trial", Floyd was convicted. The prospect of serving a long, hard prison sentence was more than he could bear and he was driven to take justice in his own hands.

Fast Floyd was born October 31, 1950 and like many intelligent, creative kids, he had a hard time with the mind numbing mediocrity of public school in the '50's. Then, in High School he met fellow musician, William Borsey. They were both fanatically interested in Blues, Country, RnB, and real Rock 'n' Roll, collecting records, and learning to play and sing together. In 1967, Floyd's dad threw him out of the house saying: "You can do what you want, just don't use my name!" So Floyd grew up on the streets of New York where he made a name for himself as "Robin Corey". In 1971, with his friend Tommy Ing, he left New York for California, stopping off in Chicago, where they played the blues on Maxwell Street, jamming successfully with a number of Chicago bluesmen. But when some local young men began shooting them dirty looks (for attracting local young girls) they decided to move on to San Francisco where they met Tommy's brother, Jimmy and formed the band "Lazy Ace".

They played at various clubs around the city, usually with Manfred Jones, and occasionally with Francis Clay of "Muddy Waters" Blues Band on drums. Floyd and Jimmy shared vocals and played guitars while Tommy played Bass and Ivory John played piano. Willy Borsey often contributed vocals as he too had moved to San Francisco in search of a career in music. Lazy Ace had the Chicago Blues sound down, but their manager was unable to get their career off the ground and the band broke up when Floyd and Manfred joined with Willy to form a new group in 1974.

Floyd was driving an old Cadillac Coupe De Ville which he customized with a mink dashboard cover, so he named the new band Mink De Ville. Willy then changed his name to Willy De Ville, and "Robin Corey" took Tommy's attempt to nickname him "Pretty Boy Floyd" and adopted the name Fast Floyd. Floyd stayed with Mind De Ville for two years, but when Willy announced plans to move to New York, he decided to stay in California. He soon developed the habit of playing in two or three bands at a time, often as singer, guitarist, band leader, manager, and booking agent. The longest lived of these bands was the Famous Firebirds, an on and off again group that began in 1976 and were preparing for a comeback just days before Floyd's untimely death. They were a hard core roots rock 'n' roll band and competed successfully with the punk and new wave bands of the late seventies and early eighties. Their album, "The Devil's Daughter", an EP and a couple of singles were released to critical acclaim and modest sales. Floyd can also be heard on records by Cool Papa, the Offs, The Spiders, and The Soul Rebels.

In 1989 Floyd appeared at New York's Max's Kansas City with both Fast Floyd and the Famous Firebirds and with The Offs, joining such Max's graduates as The Velvet Underground, The Stooges, New York Dolls, Wayne County, The Ramones, Cheap Trick, Blondie, The Cramps, Talking Heads, The Dead Kennedys, Stray Cats, False Prophets, and Madonna.

From 1987 til his troubles began in '92 Floyd was a member of David and Jude, a classic country band based in Humboldt County. In an interview, circa 1980, Floyd said, "I have to have the freedom to create and play and write. I'd rather play (for no money) what I want to play, than to play with somebody just because they may be promising career wise." Floyd was a truly unique musician, with a style all his won. He'll be missed by the many musicians he saved from art rock and Grateful Dead cults.

The thoughtless persecution of this unique person, for drugs that were not even his, has robbed us of a good friend and a talented artist. This tragedy is further proof that prohibition corrupts citizens and authorities and often punishes the innocent. And it seems that no matter what problems humans may have, the government can usually be counted on to make them worse.

GARAGE From Pg 2 Col 3

Shock '93, welcoming rocknrollers and members of The Drag Punk Underground with open arms, or at least a spraypainted rock leaning over Interstate 5: WELCOME TO GARAGE SHOCK! I immediately felt at home.

Dave Crider, lead singer of The Mono Men and C.E.O. of Estrus Records, is the man behind the event, which is now in its third incarnation.

"Originally, I wanted to do something like this in '90," said Dave from Estrus H.Q. in Bellingham, "but it was just too much of a pain in the ass, 'cause we couldn't find a place to put it on, but Ledge and Aaron (of The Mono Men) run a bar

THURSDAY MAY 27
JAPANESE MONSTERS FROM BEYOND SPACE MEET HEAD ON WITH TWO MAMMOTH NORTH AMERICAN TERRORS FOR THIS ALL OUT ATOMIC ARMAGEDON A GO GO

here called the 3-B, so we started it the first year that they started running the bar."

The 3-B Tavern, with a 261 capacity should blow away any notion of Woodstock or any other hippy-dippy "festival" out of the Pacific. The 3-B is small, and with swanky couches, pool tables, and a bright yellow sauna/massage sign hanging over the beer taps, it proves to be the antithesis of a bunch of unbathed hippies free-loving in the mud.

"For me, that's where I'd personally want to see any of these bands. I wouldn't do it in some big place, you know. That way everybody's in the party together. There's no rockstar section and there's no audience section. It's one place and we're all partyin' together. It's real intimate and we want to keep it that way!"

It's pretty amazing that you can use a word like "intimate" to describe an event that hosts some twenty bands, including The Fall Outs, The Mono Men, and The A-Bones, but it's true. Tickets went on sale at 3 (they were supposed to go on sale at 11, but I guess the Estrus gang just got too drunk) and once inside one was free to partake in buck-fifty pitchers of Lone Star beer and extra greasy slices from Cicchitti's pizza parlor next door.

It was apparent from the start that the Estrus gang went all out to give the event some "class." Instead of the standard flyer, via Copymat, all-color "groovie ghoulie" type posters littered the town, picturing a full-blown Sonny Bono/Frankenstein dragster with the tasteful "I Fucked Yer Muddah" pin stuck to his vest; but nomatter how much I begged the girl at the local record store, I just couldn't get one! Limited supply, go figure.

THE FALLOUTS RIP IT UP

You could also see Dave, Ledge, and Aaron hanging out at the 3-B from the start, like nervous party hosts, selling records, playing pinball, and generally just

FRIDAY MAY 28
WORLDS OF LIMITLESS HORROR COLLIDE WHEN SADISTIC GUITAR ZOMBIES BRING THE CEILING DOWN ON A ROOM FULL OF NAIVE TEEN HIPSTERS

being a nice guys. Like I said, class.

Each day some of the schlockiest movies ever were shown. On Thursday, from about 3-7, the 3-B featured the films of Peter Cushing, Christopher Lee, and Vincent Price in tribute to the unholy trinity of the B-movie. In fact, Garage Shock '93 was dedicated to these masters of horror! (largely due to the fact that it virtually landed on the birthdays of all three actors).

Garage Shock also landed on Memorial Day weekend, and in Bellingham that means the whole town takes off to neighboring Fairfield for some big "Ski To Sea" ho-down. All I know is that the town was deserted with a capital "D," and with the exception of those attending the show, unless they were passedout at the nearby Travelodge, Bellingham was a total ghost town.

Maybe comparisons to the B.R.M.C. are unjustified, or at least unearned. The town cleaned out by chance, not intimidation. It was nice to pretend it was the other way around, though. I mean, rocknrollers from all over the country (and Japan!) got a chance to meet, trade zines, and have a few beers together, all while listening to some of the greatest surf/hot-rod/punk R&B bands around today.

SATURDAY MAY 29
TIME TRAVELLING MOONSHINE RUNNERS FROM OUTER SPACE PLAY INTERSTELLAR CHICKEN WITH THE UNMATCHED PRIMITIVE FURY OF THE NEW TEEN SOUND

"It's just a party weekend. You come and you have a good time. You know, not all these bands put out albums on Estrus. But every band that plays have got, or are doing a single or compilation, but it's just friends, and we're just having a party. There's a cover charge, but there's a party!"

For some of the bands, though, it was a chance to play to a considerably larger, and more receptive, audience than they ever had before. Everyone loved The Makers (who dressed like Paul Revere & The Raiders and beat each other up on stage), and Satan's Pilgrims (a 5 piece instro group) even though no one had ever heard them before; and just because they weren't headlining didn't mean that their set time was any shorter. Most of the bands only played for about 30-35 of their

SUNDAY MAY 30
THRILL SEEKING BEASTS TOO POWERFUL TO BE CONTAINED IN HELL SURF THE RIVER STYX FOR A REVED UP DRAGSTRIP ORGY OF CATACLYSMIC PROPORTIONS

scheduled 40 minute time slot. The intensity level was just jacked so high they all burned through their set list faster than anyone expected, making it nearly impossible for each band to follow the one before it!

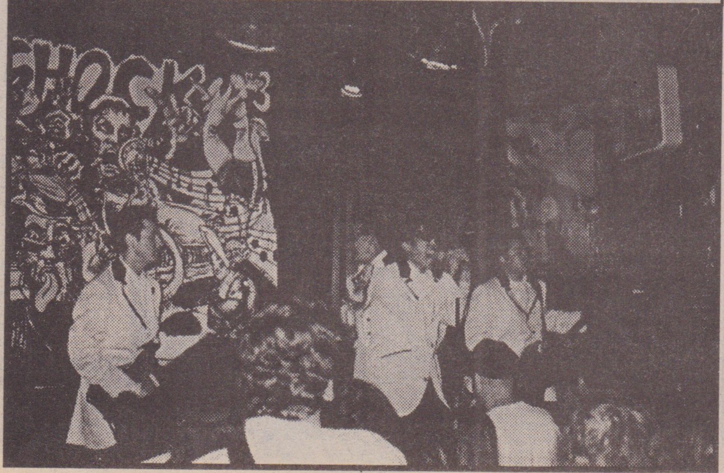
I couldn't help but feel sort-of depressed when it was all over. I mean, when else will I get to stagger home (Travelodge was directly across the street from the 3-B) after seeing all my favorite bands playing the same place? When else will I be able to sleep all day and live on a strict diet of pizza and beer?

I looked in my rear-view mirror as I exited Bellingham and saw that someone had painted B-I-T-C-H over that same rock that had welcomed me. Like all great parties, you know its got to end sooner or later. For me it was sooner, because I had to leave Sunday morning, missing The Sinister Six, Jack-O-Fire (Tim Kerr's new band), and The A-Bones, as well as local greats The Trashwomen and The Phantom Surfers.

Nothing to do now but wait, with everyone else that made it, for Garage Shock '94. For anyone thinking about it, Dave says: "Everyone that wants to come on up, come on up, and be ready to drink!"

What are you waiting for?

THE MAKERS BEAT EACH OTHER UP



Maximum Rock and Roll News Ressurected

•Maximum Rock and Roll is bringing back MRR NEWS. As in the past, MRR NEWS will cover political issues and events. However, we are also interested in other subjects such as obituaries, investigative reporting, and anything else worth letting people know about.

•If you would like to contribute, give MRR a call at (415)648-3561. If you belong to a political organization, please consider sending us your newsletters and press releases at PO Box 460760/ San Francisco, CA 94146-0760. James Tracy

RACIST TRANSIT COP KILLS 19 YEAR OLD

James Tracy

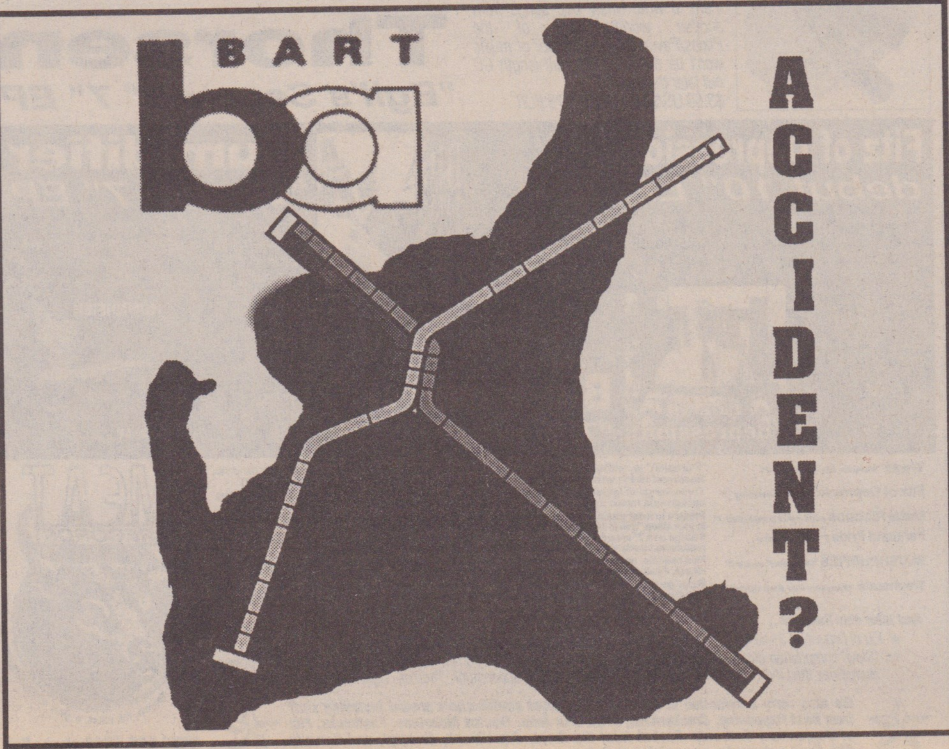
On November 15,1992 Jerrold Hall, a nineteen-year old African-American was shot and killed by Bay Area Rapid Transit Police Officer Fred Crabtree. Hall and friend John Henry Owens were suspected of stealing a radio from a BART rider.

Hall was shot in the back of the head while walking away from Crabtree, according to the Alameda County Coroners' report. BART officials asserted for weeks that he was shot in the face while lunging towards Crabtree. No radio or weapon was ever found on Hall or Owens. Officer Crabtree testified that at no time was Hall a threat to him. He said that he feared that Hall would "escape into darkness" and come back to kill him. The District Attorney cleared Crabtree of all wrongdoing. Officer Crabtree is back on the force, working undercover. John Henry Owens, however is facing felony robbery charges.

The charges against Owens stem solely from the anonymous phone call in which the caller had reported that two black men had stolen his radio. That caller has not come forward anytime since. Many have speculated that his trial will draw public attention from the fact that Fred Crabtree, a white cop murdered Hall; only months after the Los Angeles insurrection.

Johny Henry Owens' trial has been repeatedly delayed. The Bay Area based group Copwatch is demanding that charges against Owens be dropped; and that Crabtree be brought to trial on murder and civil rights violation charges, according to Dennis Mobely of Copwatch. The Committee For Justice For Jerrold Hall And John Henry Owens adds demands that BART Police be dismantled and replaced by civilian patrols and that an independent investigation by black, labor and community groups be convened to uncover the truth in this case.

Jeff Hall, brother of Jerrold Hall wrote an op-ed piece, published in The New York Times, pleading for charges to be brought against Crabtree. There was speculation that the Justice Department might review the case for possible prosecution. A call by Maximum Rock and Roll to the Justice Department remains unanswered at this time.



HOMES NOT JAILS

by James Tracy

Nearly four hundred people demonstrated June 14,1993 in support of squatters occupying 1121 Polk Street, a vacant apartment building owned by the federal government. A march brought protesters through San Francisco's impoverished Tenderloin District, where many residents joined. The housing is one of many Homes Not Jails has organized in the past year.

The building was taken over to demand its use as permanent housing for the homeless. There are nearly a dozen people inside the building and they are prepared for a lengthy siege. With all entrances barricaded, the building is stocked with food and other essentials.

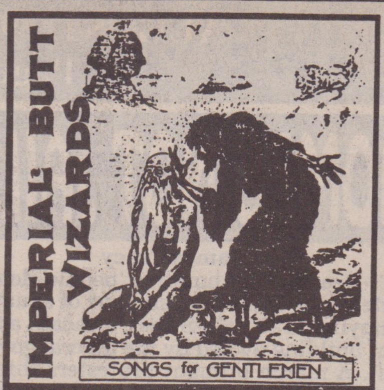
The property was seized by the IRS in 1989 and has been vacant since. Following the Homes Not Jails takeover, negotiators contacted Representative Nancy Pelosi. At this writing her staff people have met with Homes Not Jails, however no results have been announced.

The Stewart McKinney Act, requires homeless housing to be number one priority for all vacant federal property. Under the act, agencies serving the homeless are supposed to have access to "surplus" buildings. Federal agencies circumvent this law by simply refusing to declare buildings as surplus,even when they have been vacant for many years.

Often the government will try to sell the property to developers and investors, requiring that the purchasers must pay the full value of the building or buy multiple "blocks". This locks citizens and activists out of the process.

Homes Not Jails is striving to build a broad based action coalition to fight homelessness on all fronts. Their demands include making all vacant property available to the homeless (federal property or not); an immediate meeting with Housing and Urban Authority officials; an end to police harassment and eviction of squatters and free entry and exit while negotiations are in progress.

If you would like to contact Homes Not Jails write : 3145 Geary #12 San Francisco, CA 94118.



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- t-6 TBA
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Delilah
"Rights b/w UV" 7"

Ever study outer space when you were younger? Delilah never stopped exploring and eventually managed to contact friendly aliens who encouraged them to write twisty pop songs from another world. Fans of the Pixies/Pavement/Flop school of music won't be disappointed. Full-length CD out later this fall.
$3.50 US/$4.50 CAN/$5.75 FOR

From the icy fjords of Sweden come three men, armed with blood encrusted blades and the knowledge that the day of Ragnarok approaches, when only the bravest Vikings will reach Valhalla. Loud, rocking tales of battlefield slaughters, ocean voyages, and frigid maidens. Full-length CD out in Sept. Lullabalulla!
$3.50 US/$4.50 CAN/$5.75 FOR

Thorsen
"Egil's Saga + 2" 7" EP

Fitz of Depression
debut 10" LP

8 new power-hungry scorchers from Olympia, WA's blistering masters of raw fury. Fitz rip the roof off with these tunes, and manage to walk the pop edge with "Think of Words." Expect to hear a lot more about these guys in the years to come. Second-and-final pressing of 300 will be arriving soon!

$6.50 US
$7.75 CAN
$10.00 FOR

At last, these two cyberpop hits finally see vinyl. Don't let yourself fall for their toughguy schtick--BSI pack plenty of bright hummability. "Tap and Die" rides a crushingly catchy pop-metal guitar riff; the flip skirts Motorhead territory while somehow maintaining distinct melody. Seattle doesn't have to mean hairmongers and flannel, you know. *$3.50 US/$4.50 CAN/$5.75 FOR*

Big Satan INC
"Tap and Die" 7"

Humidifier
"Gazer" 7" EP

Connecticut's finest guitar-bomp featuring Jim Wilbur of SuperChunk and John King and Annie Hayden of Spent. Thanksgiving of 1991, Humidifier got together for a weekend-long drink-fest and penned the six songs on this EP. Toss in the hit "Nicotine" and we arrive at this marvel.

$3.50 US
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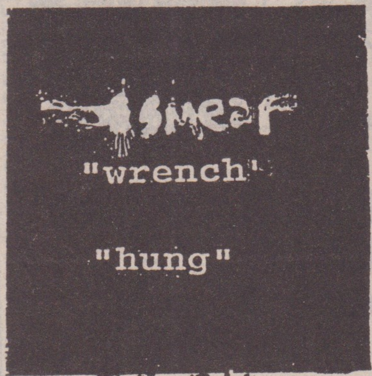

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MCR MCR MCR MCR MCR MCR

MCR news -To make a long boring story short, the value of the U.S. dollar sucks against the Japaneese Yen and that makes MCR stuff very expensive, so we worked out a way for me to pay off the $1 owe on MCR stuff that has not been payed- so there are new prices on that stuff- stuff already payed for is the same.

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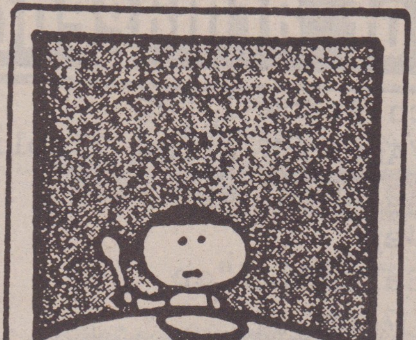

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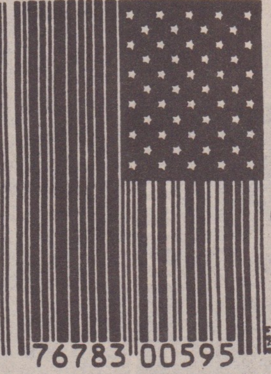

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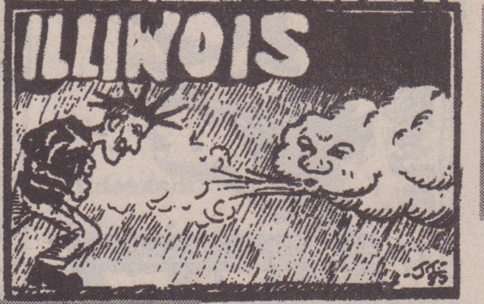


Hey punks, it's your good pal Shane Problem here with yet another boring Chicagoland scene report. A lot of the stuff in it updates the last scene report that I did, but there's some new news too. If you're not mentioned, I probably just don't know about what you've got going on.

Bands: NO EMPATHY have released a new, two-song 7" clallled " Ben Weasel don't like it. " That song featuring a special guest appearance by Ben himself, it's really funny and a great song too. The b-side is a cover of Bad Religion's " Chasing the Wild Goose." You con get yours for $3.50 ppd. to: Johann's Face Records/ PO Box 479-164/ Chicago, IL 60647. **SLUDGEWORTH** have broken up, they played their last show at McGregor's in January. Some members have gone on to form a new band called **POUND**. You can still get their most recent, two-song 7" Brightside, for $3.00 ppd. from: PO Box 138-071/ Chicago, IL 60613. Their *What's This* LP / CD may still be available too, write Johann's Face for more info. The **BLUE MEANIES** are a great funk/ ska/ jazz/ punk band, they've put out a couple of demos, an awesome 7" and most recently an equally awesome CD, called *Peace, Love, Groove*. I think the 7" has sold out, but I'm pretty sure the CD is still available (No Record Co/ PO Box 578340/ Chicago, IL 60657-8340) They've gotten a lot of big-time recognition, like they've been in the SunTimes a couple of times, and they've played some big places, like the Metro, but they'd still play in your basement, punk. For booking, call Todd Kasen at Thumbtack Bookings (312) 549-2302. Martin "Why don't you just shoot it into your vein" Sorrondeguy is back from six months in South America, so **LOS CRUDOS** should be playing some shows around here really soon. Their 7" EP is finally finished, it's fucking awesome, so send them $3.00 ppd. to... 2342 W. 24th St/ Chicago, IL 60608. They also have a track on a Profane Existance Recs. dbl. 7" comp. called *In The Spirit Of Total Resistance*. It's still available for $5.00 ppd. to: PO Box 8722/ Minneapolis, MN 55408. And they also have a song on the Achtung Chicago 2 comp. LP/CD (Underdog Recs) They're planning to tour this summer with New York's Huasipungo, and a Crudos/Huasipungo split 7" is also in the works. Martin also has some copies left of the comp. LP and 7" that he put out to benefit Native American Treaty Rights Support Groups. It comes with a booklet and features the Krupted Peasant Farmers, Filth, Misery, Apocalypse Hoboken, Sludgeworth, Gear, Capitol Punishment and a whole bunch of others, it's $8.00 U.S. $10.00 world, postage paid (Los Crudos address). **SCREECHING WEASEL** just got back from a U.S. (and a couple of Canada shows) tour. Many of which they played with Boston's Queers. They have a ton of stuff available, like a new two-song 7" (Radioblast/Girl Next Door) on Underdog Recs. A split 7" with the Pink Lincolns ($3.00 ppd. to: PO Box 183/ Franklin Park, IL 60131). Their *Wiggle II* and *Boogada x 3* LPs/CDs are available from Lookout Recs. for $6/$8 ppd. each to: PO Box 11374/ Berkeley, CA 94701. They've covered the first Ramones LP (in its entirety) and you can still get that for $8.00 U.S. $10.00-world ppd. from: Skull Duggery/ 77 Sciluate Ave/ Scituate, MA 02066. Skull Duggery is doing the mailorder, but the LP was released on Selfless, who is also re-releasing their *Punkhouse* EP. (Selfless/ 2157 Pueblo Dr/ Garland, TX 75044). They also have t-shirts for $9.00 ppd. to: Portia Graham/ PO Box 62/ Prospect Hts, IL 60070. A new LP on Lookout (I think) is also in the works, that should be out soon. Are they buzy, or what ?

THE VINDICTIVES have managed to put out five 7" EPs, "Vindictives", "Invisible Man", "Ugly American", "Assembly Line", and "This is My Face". They all have four songs, and are $3.00 ppd. each to: PO Box 183/ Franklin Park, IL 60131. They also have t-shirts for $9.00 ppd. And they too have a song on the new Achtung Chicago 2 comp. **FRICTION's** bass-player is back from boot-camp, so they should be playing some shows pretty soon. They're three-song 7" is still available for $3.00 ppd. to: Shakefork Recs/ PO Box 9711/ Downers Grove, IL 60515. They have a song on an Allied Recs. 7" comp. (that also features the bands Assuck, Crain and Schedule) it's $3.00 ppd. to: PO Box 460683/ San Francisco, CA 94146. They also have an LP/CD in the works. **APOCALYPSE HOBOKEN** have put out a second 7", the new one has two-songs and that's all I know (PO Box 6124/ Bloomingdale, IL 60108). **GAUGE** have a new split 7" out with a band called " Grout Villa " on a new local label that I don't really know anything about (Permanent Satan Records/ PO Box 68401/ Schaumberg, IL 60168). Their EP on Shakefork Recs. has sold out. And they have an LP in the works on THD/Radius. There's a new local band called **OBLIVION**. I saw them a couple of months agoand I thought they were really cool. They have a new 7" out on Johann's Face Recs. ($3.50 ppd.) Basil from Further Beyond Prods. and Pete from Damaged 'zine have a band called **42 LOADS**, they've been playing some

PHOTOS: SHANE PROBLEM

shows, and they probably have demos for sale (1210 Gregory Pl/ Downers Grove, IL 60515).

FUCK THE BUREAUCRACY are three members of Los Crudos, they have a new 7" out for $3.00 ppd., demos for $1.00 and t-shirts for $6.00 to: Oscar Chavez/ 3000 South Central Park/ Chicago IL 60623. **S-BARK'S** LP/CD and two EPs are available from PO Box 476847/ Chicago, IL 60647. Rich from Struggle fanzine is in a couple of bands, one's called **MOB ACTION**, I've heard really good things about them. The others called Cranial Structure, I think they both have stuff available from: PO Box 295561/ Chicago, IL 60629/ (312) 581-3480 ask for Rich Zupkus.

LOS CRUDOS

The band **S.U.R.** (the Small Unfriendly Rodents) have demos for sale for $2.00 and a couple of stamps. They're a new local band, they've played a couple of shows, you can reach them at: 6730 Campbell/ Chicago, IL 60626/ (312) 973-2889.

SCREECHING WEASEL

Zines- ***Dumpsterland*** ish. #3 is out now. It's a fun, refreshing new 'zine, nice and thick, lots to read, eye-catching/ punk layout. very cool. Dave Dumpsterland says he's gonna put one out every month and if he keeps it up he's gonna have one of the best local 'zines. send $1.00 to: PO Box 267-873/ Chicago, IL 60626-7873.

Mr. Ben Weasel's new 'zine ***Panic Button*** should be out by the time you read this, it's got stuff about the Vindictives, Durty Nellies and more cool stuff. (PO Box 62/ Prospect Heights, IL 60070). Ben's book "Stab, Stab, Stab" is available for $2.50 ppd. from Oyster Publications (1015 E. 49th/ Austin, TX 78751).

Staring Problem (that's my 'zine) is kind of on hold at the moment, cuz I'm spending massive amounts of time working on the tape comp. and I go to school, and I work full-time, and I write scene reports dammit—excuses, excuses.) It'll be out sooner-or-later, with the Blue Meanies and the usual Staring Problem shit. Issue #3 is still available for $2.00 ppd., it's got interviews with Screeching Weasel, Los Crudos and P.E.N. and lots of photos and shit (Shane/ 244 N. Westmore #1/ Lombard, IL 60148)

Haven't seen ***Damaged 'zine*** for a while, but you can get a current issue for $2.00 ppd. to: PO Box 9631/ Downers Grove, IL 60515.

The Further beyond Recs. people do a mini-'zine called ***Freshly Squeezed.*** It's mostly personal stuff, and it's $1.50 ppd. to: 1210 Gregory Pl/ Downers Grove, IL 60515.

Jim from the Blue Meanies has put out a 'zine called 666 it's got an interview with Hot Glue Gun and other stuff (5416 Blodgett Ave/ Downers Grove, IL 60515)

Scott Snott from Shakefork Recs. has put out a mini-'zine called ***What's Better Than Speed*** it's got no band interviews, mostly just interesting bits and pieces. It's $1.00 ppd. (Shakefork Recs. address)

Underdog Records puts out one of the better local 'zines, ***Underdog 'Zine*** #4 is out right now and you can get it from the Underdog Recs. address. It's kind of Cometbusesque, with no band interviews, stories, gossip, opinions and the like.

Happy Machine costs you 2 stamps from: PO Box 2065/ Northlake, IL 60164.

Johnny On The Spot comes out every couple of months, it's mostly personal stuff and opinions and stuff, it's cool and worth the $1.00 ppd. to : Bill,/ 118 Surrey Lane/ Lake Forest, IL 60045.

The Struggle is another one of the better local music-oriented fanzines, it has interviews and local news and stuff it's $2.00 ppd to: PO Box 29556/ Chicago, IL 60629.

Spontaneous Combustion is a long-running, very good mostly music-oriented 'zine. #13 is out now with Jawbreaker, Babes in Toyland and other stuff it's $1.50 ppd. to: 3943 Cumnor Rd/ Downers Grove, IL 60515.

Anatema is a new local music-

'zine that's done all in Polish. It's $1.00 ppd. to: Andy Preger/ 5156 W Newport/ Chicago IL 60641.

Out Of Focus Video Fanzine #3 is out now it's two hours of live shows and interviews with Artless, Jack Acid, Capitalist Casualties, the Dread, Screeching Weasel, Jawbreaker and other fun stuff. #2 has Moral Crux, Monsula, Sludgeworth, Econochrist, All You Can Eat and 8-Bark. #1 's got Spitboy, Green Day, the AG's, Paxston Quiggly, Game Face and the Voo Doo Glow Skulls. They're all $7.00 ppd. each to: 1326 Fredrick Ln/ Naperville, IL 60565

Labels- Underdog Records has just released " Achtung Chicago Zwei " LP/ CD (CD bonus, also includes the entire first Achtung comp) $7.00 ppd. LP, $8.00 ppd. CD. It features Trenchmouth, Los Crudos, Smoking Popes, Vindictives, Gauge, 8-Bark, No Empathy, Smug and some others. They also have a bunch of other stuff for sale, send a stamp for a catalog/ newsletter. *The Book Your Own Fuckin' Life* resource magazine #2 is finished, it looks good, twice as big as the last one. (PO Box 14182/ Chicago, IL 60614/ (312) 772-4545

Shakefork Records has seven or eight releases (all local bands) available, including Target, Weedeater, Friction, a couple of comps., and I think they may carry some non-label stuff too. Send them a stamp for a catalog. They're working on putting out a compilation 10", featuring Screeching Weasel and some others. (PO Box 9711/ Downers Grove, IL 60515)

Further Beyond Records has three 7"'s available by Trigwater, Heel and another band. They're all $3.00 ppd. to: 1210 Gregory Pl/ Downers Grove, IL 60515

No Record Co. is the Blue Meanies label. They're planning tc release a 30 band Illinois compilation and some top-secret 7"'s. Write them at: PO Box 578340/ Chicago, IL 60657-8340

C.S. Productions has a couple of releases, including 7"'s by Fuck The Bureaucracy and Mob Action, there's also a couple of things on the way, including a Chicago hardcore compilation 7". For more info: PO Box 29556/ Chicago, IL 60629

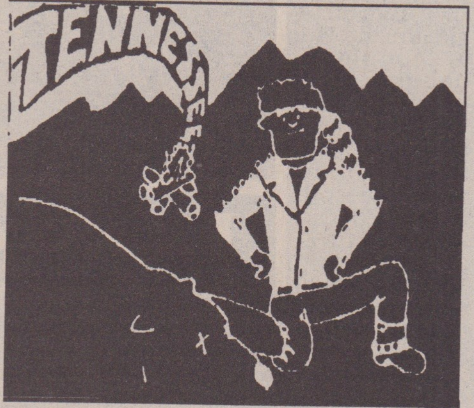
News- Staring Problem and **Out Of Focus** are putting out a tape comp. and 'zine (Which is all going to come in a 7" record sleve, so it looks like a 7"). The tape (90 min.) will feature mostly) broken up Chicago-area bands, like Generation Waste, Sludgeworth, Screeching Weasel, Los Crudos, No Empathy, the Vindictives, Bhopal Stiffs, Gear, Apocalypse Hoboken, Subverts, Blue Meanies, I.D. Under, P.E.N. and many, many, more. Plus some funny stuff, like prank phone calls. The 'zine will include old photos, flyers, stories, articles that we've ripped off from old fanzines and stuff like that. Plus an insert page from each band on the tape. It's totally not-for-profit, the reason that were doing it is to sort of document this stuff so that it does'nt get lost (Punk history), and so that people who've never heard this stuff before can check it out, and listen to these great songs ! This should be finished in the next couple of months, you can write me for more info.

McGregors is closed down for good. I don't know if Matt Nelson's gonna be doing punk shows anymore, he was doing one at Toto's in Schaumburg, but some shit happened, I don't know the whole story. The show was moved to a cool new club called Isabels' Grand Finale, located at 1620 W. Grand Ave. in Chicago (for more info call 312-226-0678). It's being booked by Joey Vindictive, and it's going to have shows regularly. This could be the next McGregor's kids, be there. Joey's also opening an independent punk record store, which I think is gonna be right next to the Grand Finale, so keep an eye out for that.

The China Club tried to have a punk show recently. The show, featuring NoFX, Lag Wagon, Scared Straight and Pound, was a total fucking fiasco. Aside from the high door price, and the fact that the place looks like the fucking disco in "Saturday Night Fever", huge ominous-looking bouncers hovered over us (fingerless, leather gloves, toothpicks in their mouths, the whole bit) ready to pound on anybody that got in their way. One of their victims was a member of Lag Wagon, whom they caught letting people in the back door. Gub from Gauge was kicked out after the second band for allegedly masturbating, but he really wasn't he was just scratching himself. NoFX only got to play for about half an hour, their set stopped mid-song by the ominous bouncer guys. I'm surprised the place didn't get trashed (it's so nice to see all the punks so fucking docile I found a ripped-up t-shirt and some flyers and tried to burn the place down (with my new NoFX lighter-cool) but the bouncers saw it and put it out. Avoid this place like the Sunday mass !

A bunch of locals got together recently to sign a "fuck you" letter aimed at the **Cabaret Metro**. Which is one of Chicago's big-time, trendy, alternative clubs, where you can see bands like Jesus Jones and The Goo Goo Dolls. Get the idea? I could go into the whole story, but I'm not gonna. So read about it in MRR #120.

So I guess that's it, but let me say again, this is only the stuff that I know about, I'm sure that there's alot more punk stuff going on locally. If you want to tell me about it you can write me at 244 N. Westmore #1/ Lombard, IL 60148.



Hello from the River City. "So this is Memphis?" a lot of people say that (most of them live here). It isn't that Memphis is a total boring place but at this moment everyone is kind of restless. The Fall of 92 was boring as hell though, but 93 is looking better and better with every show. O.k. now with the bands that are playing around town.

Bands: 'TAINTSKINS have been around for a long ass time, and they still rock out. They've been playing lots lately (2nd only to **COPOUT** but I'll get to that later). They have a couple of unavailable demos that they recorded many moons ago, and their deal with Sugar Ditch Records doesn't look like it'll ever come out. They have recorded for a 7" and I've heard that it has been sent off to be pressed.

PEZZ has also been around for a couple of years, but they haven't played much lately. They recently (6 months ago) released their first 7" on Truant Records. They're have a sound that's kinda like Green Day beating up Jawbreaker and they're as melodic as Memphis gets. The 7" is $3 ppd. + 2 stamps and you can get it from Truant Records/ PO Box 42185/ Memphis, TN 38104.

MAN WITH GUN LIVES HERE is also another veteran band that seems to have the most original sound around. No way to describe them except they have this way of just moving me and just about everyone else at one of their shows. They've been planning a record for some time, but as of now I'm not sure when it will be out. If you're in town and you find

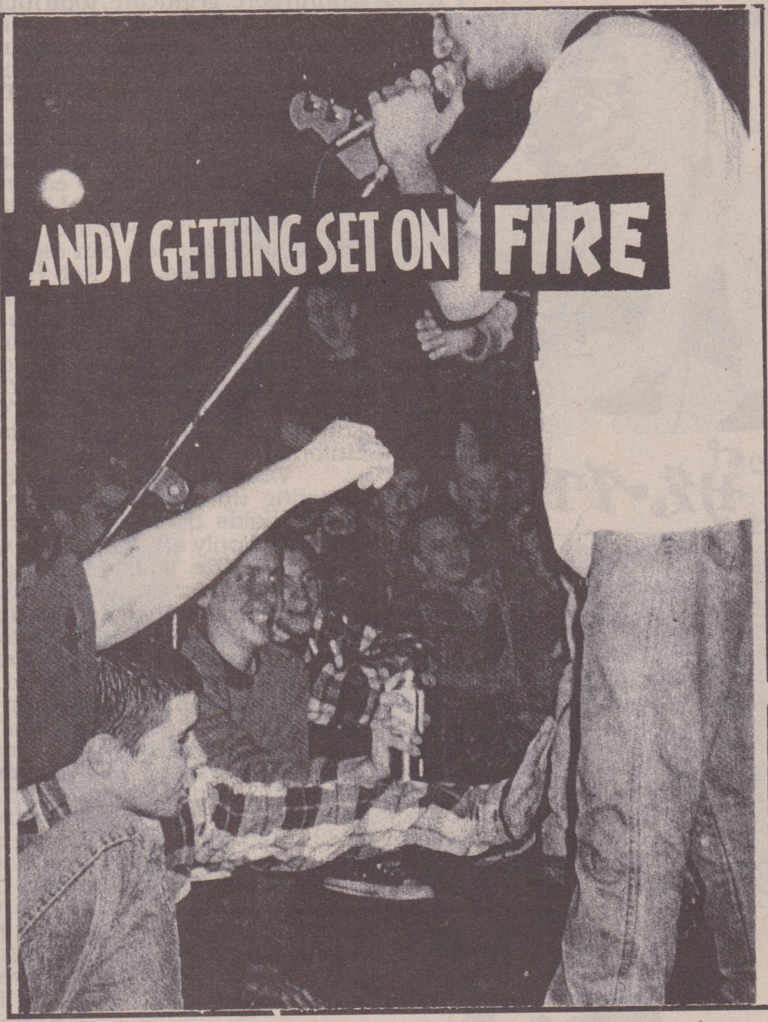
out they're playing see them or regret it for the rest of your life.

THE AMERICAN LESION is Memphis' answer to bands like Pounded Clown, Dead Milkmen, and the like. They're funny, inventive, energetic, and shitty musicians (just kidding guys). They also have a demo and 7" in the works. Since none of them can read, call them at (901) 452-8486, ask for Anal Roberts.

COP-OUT is one of the newest bands and I play bass in it, since I said that please don't you people give me any shit for being biased. Anyway, **COP-OUT** is a return to the basics, with most influences being bands from the '82-'84 time period. It may sound boring to some, but response has been really good so don't knock us of yet . We have a demo (12 songs) out and we ' re working on a 7" for Truant release sometime near the end of spring ' 93 .We play a shit load, almost every week and sometimes as many as 3 times in one week. We can read so write us at: 176 Rozelle/ Memphis, TN 38104 . Demos are $ 2 ppd .

These are the bands that play the most and if you visit they're the best chance to taste Memphis music (besides Beale Street Blues and Graceland bullshit). Other bands include: **CAUTION, GREASELAND, ERASERHEAD, EARTH TURD**, and some others I can't remember at this time (sorry if I left you out).

Recording: A word to bands in the area, Hans Faulhaber is this guy who records bands as a sort of side project. The recordings sound good and get this $15 a hour. Call him up. He's in the book.



Venues: The Antenna Club is basically the best and only place to play. If you're going to be in town call (901) 276-4052 to get the low down on shows. Punk shows are all ages and hardly ever over $5. And hey it's world famous according to owner Mark McGhee.

Zines: As far as zines go I'm not aware of any that are being put out at this time, but you can check out ***Shangri-La*** at 1916 Madison Ave/ Mem,TN 38104. They have record, tapes, CD's, zines, etc.

Hang-outs: few and far between right now. The Man W/ Gun House is dead and was the main hang out. The Donut Shop is always a happening joint on nights that there are shows. It's across Madison from the Antenna (who's address is 1588 Madison by the way). You could hang at the MSU cafeteria if you're really bored (high posser factor though). You could even go to Graceland; most touring bands stop by Elvis' pad. Just ask anyone where it's at. It's the law "If you live in Memphis, you must be able to give directions to Graceland". No Shit. Just fucking find somewhere to hang out, that's half the fun.

Good Eats: Taco Bell, just kidding, well maybe not. If you're a veggie (as it is punk law to be, no offense I'm one too) Babylon Cafe is pretty cool. It's on the 1600 block of Union behind Sessel's and CK coffee house, but I recommend CK waffles or Denny's. Squash Blossom is a cool health food market. Kind of expensive but if you have the cash it's worth it. It's a block north of the Antenna on Poplar Ave. next to, you guessed it, CK Coffee house.

Well that's about it. If you need a place to stay go to the Antenna and someone is bound to hook you up if you mention it. Hope to see you sometime. Bands I can book you at the Antenna just write or call me Joey Mullinix/ PO Box 523294 MSU/ Memphis, TN 38152/ (901)452-6089 (after May '93 try: 6 Springfield Cv/ Jackson, TN 38305/ (901) 664-5430) or call Kyle at (901) 4528486.

Halifax, NS- I betcha never thought you would see a scene report on Halifax, Nova Scotia. I figured it was about time to get off my lazy ass and tell you about it. Yes, the punk scene in Halifax is very active. A lot of great bands came out of here in the past, but of course I'll concentrate on current bands. As of today the scene itself is very unified with next to no moronic nazi interruptions. Like I said Halifax is quite the friendly place to be.

Zines: Not many of them right now, there is the ***Mass Turbulence*** zine which features a majority of bands from the maritime provinces plus bands from all over the place. This first issue is 124 pages long and is available for 2 dollars at this address: Mass Turbulence/ PO Box 34029/ Scotia Square RPO/ Halifax, NS Canada B3J 3Sl. ***Deathcraft*** is a deathmetal/grindcore zine, I don't know if it's still available. I haven't seen one in a while (sorry no address).

Bands: Lots of them, all different styles. I guess we'll start with **DONNER PARTY REUNION**. These guys are probably one of the better well-known hardcore bands who are heavily influenced by Bad Religion, so that should give you a little idea. I don't know if their demo is still available but you can try contacting them at this address: 152 Chandler Dr/ Lower Sackville, NS/ Canada B4C lY2. **DEEP WOODS**, Nova Scotia's lumberjack punks are kind of a crossover band (but leaning more towards hardcore than anything else). Their newer stuff seems to be a lot more intense, but still great stuff. Unfortunately they don't have a demo out yet, although they have been featured on a few local compilations. Drop them a line c/o Lumberjack Punk/ PO Box 4/ Lakeside/ Halifax County, NS/ Canada BOJ lZO. **THE SHITHEADS** play 77-style punk to raging Dischargish hardcore and have released a split 7-inch with other locals **NO OFFENSE** who play 77-style punk to early eighties hardcore. The 7-inch is available through either Enguard Records (1671 St-Hubert/ Montreal, PQ/ Canada H2L 3Zl or through Mass Turbulence (address given in zine section above). If you want to get in touch with either band here ya go; **THE SHITHEADS** c/o Mike Labrador/

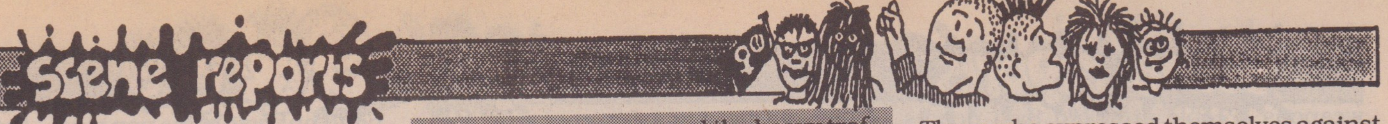
Scene reports

16-B Medway Court/ Dartmouth, NS/ Canada B2W 4G5. **NO OFFENSE** c/o Jake Danburg/ 1967 Woodlawn Terrace/ Halifax, NS/ Canada B3H 4G5. The **QUAHOGS** are a great melodic punk band, they remind me of the Nils in a live situation. They have a demo out entitled "Raw" and a 7-inch out on Cinnamon Toast Records entitled *Glaze*. Drop them a line at Box 33014/ Quinpool Road/ Halifax, NS/ Canada B3L 4R0. Also on Cinnamon Toast Records you will find **BUBAISKULL** and **JALE**. **BUBAISKULL** are a great live band and they play funky postpunk music. One night they sounded like old Black Flag, maybe I had too many beers that night, I dunno. On the other hand **JALE** are great, if you like loud girly pop music. It's refreshing to see women playing in our (sorry to say) male-dominated scene. Anyway the **BUBAISKULL, JALE** and **QUAHOGS** 7"s are available at: Cinnamon Toast Records/ 2464 Robie St/ Halifax, NS/ Canada B3K 4NI. **WHO CARES** are a couple of guys who definitely do not care at all, punk rock with the who-gives-a-damn-about-elaborate-musical-structures attitude, but I hear things are starting to change. Anyway if you want to laugh pick up their first demo (self-titled) at this address: c/o Patrick Doherty/ 258 Taranaki Drive/ Dartmouth, NS/ Canada B2W 4X7. Thrash veterans **ADRENALIN** always put on a good show. They have a couple of demos out available at this address: PO Box 3265/ Dartmouth East Postal Station/ Dartmouth, NS/ Canada B2W 5G2. **ENTRAFIS** have gathered a great following down here. This band plays extremely technical deathmetal with a touch of grind. Vocalist Jake Evans has also started up a new grindcore project called **TRUDGE**... This should be intense! For info on either band write to: Jake Evans/ 575 Herring Cove Road/ Halifax, NS/ Canada B3R IX5. Also in the thrashy vein we have **DISSENT** who sound a lot like Megadeth/ Metallica shit. However they recently started to play a bit of hardcore, hopefully they'll stick to that... c/o Andy Gilmour/ Milford Station/ Hants County, NS/ Canada BON IY0. A newer band called the **DOG BOYS** tend to play melodic hardcore slightly influenced by Bad Religion... This band is extremely promising, provided they can keep a steady line-up (sorry no address but try getting in touch with **DONNER PARTY REUNION** to know more about the **DOG BOYS**). It seems **AIMLESS** have been around for quite a while and they tend to play melodic punk which sort of reminds me of All but a bit heavier musically. They are a great band to see live, very tight. To contact them write to: Jason Amey/ 1234 Church Street/ Halifax, NS/ Canada B3J 2E8. If you're into really weird funky/jazzy/John Zornish/ Primus-y music then chances are you will like **MAVERICK GONE BALLISTIC, WEASEL FACED JUDGE** and **SAMSARA**. I have no address for any of these bands but I can look into stuff for ya at my address. Halifax's oldest grindcore band **GORBAGE** are still going on strong with brand new vocalists. I believe they are going to record a new 60-song demo shortly, it should be total noise!!! Write c/o Gerald Smith/ 13 Earlton Avenue/ Dartmouth, NS/ Canada B2Y 2A6. If you mix Larm, Mob 47, Seige, Crude SS, Protes Bengt, Discharge and Extreme Noise Terror you get a new hardcore or should I say crustcore band called **SYSTEM SHIT**. A demo should be out by late summer sometime entitled *Inhuman Slaughter* (contact me for info). **PAIN OF MIND** have a 10-song demo which is very sloppy but good hardcore which sounds like a mixture of Angry Samoans with Reagan Youth. Hopefully I'll get to see them live shortly, but in the meantime you can always write to them at: 30 Bellavista Drive/ Dartmouth, NS/ Canada B2W 2X3. The **STAGE COMERS** are a new band from Halifax. I don't have a lot of info on them, although I've been told they sound like Captain Sensible meets the Zit Remedy...if you ever watched Degrassi Jr. High you might know what I mean, sorry no address). **TARQUIN**: aaaaaaarrrrrrrgggggghhhhhhh gore, grindcore, total fucken noise. 2835 Robert Murphy Drive/ Halifax, NS/ Canada B3L 3T3. Geez we have a lot of noise bands down here, well here comes another one called **WOHEDNESS**. If you're wondering what the hell that means I couldn't tell you because this band have their language/slang called Minoop (Doctor Seuss eat your heart out). Anyway from what I heard of them they sound like Sepultura meets Napalm Death. If you can dig this, get in touch with them c/o Rob Hodgson/ 28 Naucette Crescent/ Dartmouth, NS/ Canada B2W 5A3. With influences like annoying people and drinking lots of overpercented alcohol, the excrement of the **DREGS OF HUMANITY** have reformed as the **INTOXICATORS** and they've released a demo (contact me for info).

Venues: There's always new bands starting up and dying away, and the same holds true for our venues right now. The only all-ages venue we have is the **Cafe Ole** which holds gigs every weekend. There are also a couple of bars worth mentioning who put on shows, namely the **Double Deuce** (lots of shows there) and the **Flamingo Cafe** which puts on shows mainly for the more established bands. Other than that we rent out halls, old churches, etc... to hold gigs in. As for record stores down here we have **Dischord Records** on 1549 Grafton Street (902) 422-8662 and **Taz Records** on 1588 Argyle Street (902) 422-5976. However, with the exception of the occasional goodie you still can't find fuck all at these stores! Our main underground record store went under a little while back, and now we basically have to order things in ourselves.

Radio: We have a really cool alternative radio station down here called **CKDU** 97.5FM. If you want to send your shit here, here's the address: CKDU-FM/ 4th floor, Student Union Building/ Dalhousie University/ 6136 University Avenue/ Halifax, NS/ Canada B3H 4J2.

For the visiting/wandering punks: I'd advise you to take a trip down to 1560 Hollis Street to the **Double Deuce Roadhouse** alternative tavern for good draft/beer or to see a good punk rock show (902) 422-4033. We also have an excellent non-profit cooperative bookstore called the **Red Herring** on 1555



Granville Street/ Halifax, NS/ Canada B3J IW7. This store features books on feminist, gay and lesbian issues, black and native culture, local zines, protest sign-up papers, ecology, spirituality, health, a selection of periodicals, alternative music and other forbidden goodies (902) 422-5087. The **Cafe Ole** (as mentioned earlier) is an all-ages gig spot at 1592 Barrington Street (902) 492-1112 which has gigs every weekend with all different styles of music. For a trendy alternative place for coffee visit the **Green Bean Coffee House** on 5220 Blower Street (902) 425-2779 or Cafe Mokka at 1532 Bruswick Street (902) 492-4036. A good cheap place to eat at is the **Mediteranian Cafe** on Barrington Street. And most important of all (unless you're straight-edge) visit these places frequently: 5440 Clyde Street, 2559 Agricola Street, 1345 Hollis Street, 3770 Kempt Road, Bayers Road Shopping Centre LC, Scotia Square LC or Spryfield south centre LC. These are obviously liquor stores.

Anyway that's it from me. If you want to send beer, any intoxicantlbitch or anything here's my address: Derek McElhone/ 98 Stewart Harris Drive/ Dartmouth, NS/ Canada B2W 3Z7. and if there's any bands out there who would like to play Halifax at the Cafe Ole get in touch with Chris Trowbridge at (902) 4553318 or me at my address.

I disembarked the Italian car-ferry "M/N Palladio" in the port of Durres, Albania, on the 10th of April, 1993. The road leading out of the port to the junction with the main road to Tirana, wasn't asphalted. Plenty of bare-footed children in rags, some of them mutilated ran after cars, trucks and pedestrians to beg for food and money. An adult crowd stood behind a barbed wire fence guarded by plainclothes militiamen armed with Kalashnikovs: the times for assaulting ships and hijacking them to Italy is over. No more Albanian boat-people. An entire train was rotting along the road, all windows smashed, stripped of all its seats and anything detachable. Between the train and the dusty track, thousands of frogs proclaimed their existence in an inundated field. Vehicles sped off between the police and customs checkpoints (six altogether) to avoid the begging children.

Then I joined the main road to the capital. This was a bad and narrow two-way, and the heavy traffic consisted of cars, bicycles, buses, horse-carts, pedestrians and unguarded cattle. I had seen it all before. In China. Well, you should know that for about fifty years Albania was among the most closed communist countries in the world, its leader, Enver Hoxha, being a faithful devotee to the theories of Stalin and Mao Zedong until his death in 1985. His successor, Ramiz Alija, perpetuated his politics until the popular uprising of two years ago and the instauration of democracy. Albania broke all relations with Soviet Union after Stalin's death, to become the friend of Mao's China. When Mao died, Albania broke all ties with its last ally and went its own totalitarian way alone, isolated from the rest of the world, which was declared the enemy.

For fifty years, Albanians were allowed to work, six days a week, and often had to volunteer for community work the seventh. All kind of political, religious or political freedom was banned. Those who expressed themselves against the regime were killed or died of bad conditions in one of the numerous labour camp of the country, like in the infamous zinc mine of Spac, high in the mountains, were the inmates had to work in medieval conditions. Most of the people spent decades in their labour camps, children were born and raised there. The Sigurimi, the secret police, was everywhere, and no information except the official one, of wonderful realizations of plans and communist achievements, filtered out of the country. Only well-escorted tour groups of foreigners were allowed in, and absolutely no contact was permitted with Albanians.

After the revolution of 1990, the country sinked in anarchy and chaos. Factories closed down, almost everybody stopped working, waiting for new property laws, a new constitution and foreign investment. Famine came. People attacked police stations and stole

weapons. People attacked food depots and the first convoys of humanitarian aid, and boat-people fled by thousands to Italy. The world began to realize the existence of Albania and its problems. Now, long convoys of Italian army trucks, packed with flour, oil and sugar, distribute the aid throughout the country. Albania's not starving anymore, although the average diet is very poor, based mostly on bread, but depends exclusively on foreign aid. 80% of the population is officialy unemployed. There's still lots of misery and criminality is quite high. Streets at nights (and sometimes at day,I experienced it) are pretty unsafe for foreigners. Most of the factories will remain closed as their technology is outdated and lose money when functioning, and the land reform (re-privatization) isn't completed yet. The only stable thing left seem to be the 700,000 bunkers that Hoxha forced people to build and that are scattered all over Albania. They were supposed to help defend Albania against the Sino-American attack, according to Hoxha's paranoid theory. People had to be ready for war every single day of these fifty dark years.

Well nowadays America *is* coming, but instead of soldiers, she's sending missionaries, building churches of various Christian sects. I happened to pass by an open-air free concert on Skanderbeg Square in the heart of Tirana. It was by an American Christian acapella disco band, who ridiculously tried to convince a staring impassible crowd that "no matter if you're Albanian or American, Jesus Christ loves you! Yeah!" and then starting another stupid Bee Gees cover song with modified lyrics full of "Hallelujahs". I wanted to puke. Here's a call to US and European HC-punk bands planning to tour Greece or the ex-Yugoslavia. Please try to go to play Albania, people there badly need to see good foreign stuff, and ask for it, too! With some planing it's possible to play at least in Tirana, maybe in other cities as well, like Elbasan, Durres and Shkoder... For that matter, get in touch with the local band **THUNDERWAY** (c/o Gjergji Jorgaqi/ P.10/5, Ap.15/ Shk.I, Rruga Irfan Tomini/ Tirana/ Albania).

THUNDERWAY is definitely the best Albanian speedmetal/thrash band.It was formed one year ago by the ex-guitarist of **MEGAHERZ**, Bledar Sejko. Other members are: Gjergji (George) Jorgaqi: vocals; Roland Fusha: drums; Alban Laro: keyboards; Dritan Xheladini: second guitar; and Mitat Laro: bass. Of course, during the 50 years of dictatorship, all rock music was absolutely forbidden as imperialist decadence. Still, by watching Italian TV channels and listening to foreign short waves radio stations, Albanian youth became addicted to loud music. The first guitar of Bledar Sejko was built by his father as it was next to impossible to find any instrument. He went later to a music school in Tirana. For some time he played in "soft music" bands hymns of praise to communism, while secretly composing rock songs at home. When the regime began to weaken, at the end of the 80's, he formed **MEGAHERZ** with some friends. They were the first rock band in Albania, and played metallic rock.They managed to play a few concerts, going through lots of problems and censorship, including one in Durreslwhere the police interrupted the show because the crowd was getting too excited (they chanted the band's name), and tried to arrest the musicians, who managed to escape back to Tirana, protected by some fans. Later, the director of the Culture Palace who organized the show, was fired. **MEGAHERZ** recorded a whole album's worth of songs at the Albanian Radio-TV (still the only recording studio of the country, built by the Chinese in 1964), but the album was never released and up to this day, the Radio still refuses to give back the master tape to Bledar who composed and wrote all the songs. Needless to say, **MEGAHERZ** never got a cent from their concerts, despite the good attendance, all profits being pocketed by the Communist Party.

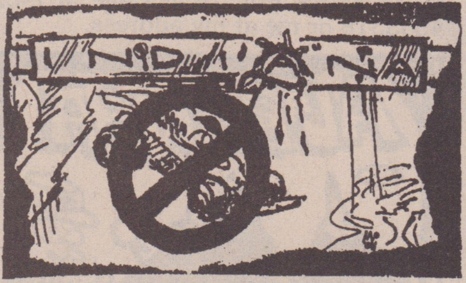
After the split of **MEGAHERZ**, **THUNDERWAY** was formed. **THUNDERWAY** is sponsored by the director of the discoclub "Albania", Ramiz Tafilaj, an Albanian businessman from the States who's buying them equipment, and will pay for the recording of their first album soon, probably in a Macedonian or Croatian studio. It will be released on cassette and possibly LP on the first Albanian record label created for the occasion. It will be widely distributed in Albania, and abroad, among the Albanian diaspora. **THUNDERWAY** is planning to give its first stadium concert in a few months. Contact them if you're interested, as they're absolutely great musicians, and very good friends as well.

Another band I met in Tirana is **GUTTERSNIPE**, who play punk and metal. They are very interested in getting in touch with punk bands from abroad and badly need information, zines, tapes and so on.... They are very good guys too.(write c/o Klodi Agostini/ Konferenca E Pezes Nr. 169/ Tirana/ Albania/ Telephone: 04224348). Other bands include **FISHHOOK** who started as a punk band but now plays pop stuff...they even played one song at the Miss Albania 92 contest. What a joke. **CENTAUR** is another speedmetal band. **SHOCK** plays hard-rock. And **AKULL THYESIT** ("Icebreaker") from Elbasan plays heavy metal. There are also many pop bands influenced by Pink Floyd, Hendrix, or The Doors, and more light stuff. As you can see the scene is absolutely young but promising and developing every day.

There's only one zine in Albania,it's called ***High Voltage*** and deals with hard rock and metal. Bad news: nazi skins appeared in Tirana a few months ago. They shave their heads but don't dress like western skins for lack of money and availabilities. They draw nazi symbols on their jeans and cover the walls of Tirana with swastikas.

I'd like to end this report by saying that despite the harsh living conditions, the lack of almost everything, Albanians are wonderfully hospitable people and I'd like to thank here all my Albanian friends for their kindness: Bledar and his family, George and all **THUNDERWAY** members, Ferdinand, Kujtim and his mother, Syrja and his family, Engjellushe and her family, Tristan,and the members of **GUTTERSNIPE**: Klodi, Redi, Tani and Genti. Thanx for your interest.

Luk Haas/ 28 rue de Soultz/ 67100 Strasbourg/ France



It's been quite some time since a scene report has come out of this pasture, and since I'm unemployed and

WITH AUTHORITY

bored I'll see what I can come up with. Bloomington is quite the hot spot these days for original music. I heard that *Spin* was going to do a story on it, but it was probably just another corporate lie. This will probably stay fairly basic because I'm still trying to get back into the swing of things after spending a majority of last year in jail. Bands: currently Bloomington is the home to three signed acts: **ARSON GARDEN**, **ANTENNA** and **SPEED LUXERY**. Both **A.G.** and **ANTENNA** have been touring throughout Europe and the Eastern US over the past year while **SPEED LUXERY** is just starting to get its feet wet while preparing to release their first album. **BROWN BETTY** has been playing around quite a bit, but I think things are slowing down a little with their drummer living in Chicago now. **PENCIL** has quickly become a town favorite. They play a type of quirky punk, at times with some fairly heavy guitars and excellent drums. **SONS OF REGRET**, a harder rock foursome (like the Cult), was playing regularly in Chicago and Indiana, but seem to be on hold for a while dealing with member changes. Old school punk rockers the **WALKING RUINS** have been playing some while shopping a tape to labels. **GO MAN GO**, **CHIBA DOWA** and **VIRGINIA'S SCRAPPINGS**, all old timers, are still gigging around town. My band, **WITH AUTHORITY**, has been on hold for a little while due to my inability to accept current drug laws. Hopefully most of the trouble is behind me and we can get back to work. After selling out our first two 7"s, we're in the works of doing a tape and playing neighboring states. I would go on to talk about Indianapolis bands, but too often the case, they tend to be clique-ish in their ways, so I don't want to spend too much time on them. **BLATHERSKITE**, **TONE BELT**, **ZERO BOYS**, **BIRDMEN OF ALCATRAZ**, **PIZZLE**, **VIOLENT DEMISE**, **SOUL PAINT** and **RADIATION SICKNESS** are all members of a growing Indy scene. Venues: In B-ton, there are a number of places to play. Most of them are bars, but they can be cool. Second Story, Bluebird and Jake's all do shows throughout the week. Call info for the numbers in the 812 area code. Rhino's is the only all ages venue (812) 333-3430. Ask for Brad.

Bloomington is pretty cool. Being the home to Indiana University, we have a lot of everything here. One problem that we have, though, is the lack of support for original music. The over 21 crowd won't go to all ages shows and not enough of everyone's favorite Pearl Jam type students come out to the bars to support local music. I mean, where do those morons think bands like Helmet got their start? Whatever, I guess. Anyway, like every other scene in the world, this one is split up into factions that seem to compete instead of helping one another. If anyone in Indiana is interested in starting a music co-op designed to support each other with shows, give me a call. My next report will be a bit more organized with addresses, etc. Take care. Write or call Dave Hate/ 419 E. 7th #2/ Bloomington, IN 47408, (812) 332-3727.

JUGGERNAUT

Charleston, SC- scene report. Hey! Check it out from Charleston, SC. Last night I read Beth Jonston's column in MRR about seeing "Total Recall" in a theatre with Narines and her views on such things. Today when I was going to pick up my girlfriend from work I saw a Navy dude in a truck behind me thrashing his girlfriend(or wife) big time. Socked her, rammed her head into the dash, choked her, the whole nine yards. I thought "Whooaaa!" Didn't know what to do(lots of traffic). Saw him turn into an apartment complex. After picking up my girlfriend we went to the complex, found his truck, wrote down the plate number and building number then called the cops.

Some time passed (like 40 minutes) since seeing this and calling the cops. My girlfriend made the call, feeling a female vengence thing I think, and was bitched out by a secretary for waiting so long to call. Then a police officer got on the line and took all the info and said he'd get right there himself. So, that was that. We'd doneour good deed for the day. First thing I remembered now was Beth's MRR column and how it made sense. The soldier beats his girlfriend because he takes too much flak from his comanding officer, intern beats his mate, I call a cop who also abuses his power similarly to the commander and the soldier who beats his mate. The cop will get an adrenalin rush and abuse someone down the line. I'm thinking, gee, why even bother? The girl that got beat will probably deny this all or not press charges since she thinks she's in "love." That must be why there are so many songs about *love*" ,eh?

Welcome to the South. Land of the mighty white christian male. God of the truck and the lawn mower. Scene report? Oh yeah! There are actually punk bands in Charleston. Much more happening in Charlotte and Columbia, but I'm not the man for in depth coverage of that.addresses will be last.

I put an add in local periodicals looking to start an Oi!/ska record label and band from which I recieved a bunch of calls(one from 300 miles away). Many people had positive things to say and contribute and some even talked me into making the record label and vinyl fanzine instead-should be fun. There are a lot of people who are into the underground here (touring bands take notice). The ad helped me meet a young new band called **JUGGERNAUT** that is sounding similar to the old Faction.

Other bands that get the attention within the local undergrond scene are **BISON**, who rarely play due to the members being students in other cities, and **CHILDREN'S CHOIR**. This band is a thrash metal band, but they do a lot to help other local acts(mostly punk) get gigs. I only hear good things about these guys even though I don't find their music too appealing to my own personal tastes(might want to ignore my tastes).

There may be quite a few new bands in fetal stages that haven't yet popped up and started playing around. One of these bands, the **GUTTERSNIPES**, I have a little inside info on. Which is they jerk around a lot and play 3-chord punk ala the Ramones with attitudes like NoFx. They show possibilities with songs like "She wants to be a dirtbag."

POLITIK and **GAUGE** are two bands that are out there but I still haven't heard (HC bands I believe). Another new and lighter band around here is **PEABODY**, that I'm told sounds like a rough R.E.M.

The only real fanzine in Charleston is ***Neolithic Deadbeat***. My guess is that it is put out by college kids by the way it has such diverse topics. It's 50/50. Some things hit while other topics do nothing for me at all. But I think they have a lot going as to putting on local and touring bands.

One other zine I saw from upstate South Carolina was ***Local Anesthetic*** music zine covering lighter sounding punk and bigger alternative bands. Not bad, not that great. Not sure if it's doing much right now.

In Columbia there are more punk and HC bands like **49 REASONS**, **STRAIGHT UP**, and **BEDLAM HOUR**. Each of these bands have vinyl out. Hopefully, these bands will make stops in Charleston this summer(hint fucking hint)!

As for other various info I can easily say that most alternative/underground happenings revolve around the market in downtown. Thrift stores, coffee shops, bars, hangouts, record stores and all that is in the market or close. One place that does put on out of town bands is **Wank**, so if you want to play in Charleston, call them. **Myskyns** is also a 21 & up club that does good stuff occasionally. Touring bands may want to call them.

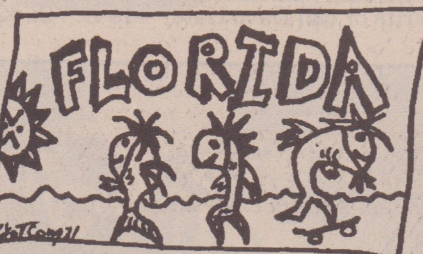
If you're rolling through town and need cash you can find a daily workdaily pay place on **Rivers Ave.** (Hwy 52). But that work is rough. I worked 10 hours and got paid $35 and came home cut and bruised and tired as fuck.

If you're going to stay longer Rivers Ave. is also where all the other "good" temporary work places are and can keep you alive when you're starving. And if you're into teaching and don't want to work for big businesses then **Dorchester County Schools** is a place for you. They need substitute teachers bad. No degree necessary, just a test covering some basic english, algebra, and geometry. Hey! I passed(barely), so can you.

Charleston also offers colleges (2), a hockey team (ECHL), pro baseball (A-ball), fishing that's hot, boating, hiking, camping, surfing (am I Lou Guzzo yet?) and all kinds of good stuff._

That's it, hopefully there'll be more in the future. You can reach **GUTTERSNIPES** and **JUGGERNAUT** through me at Dump Records. I'll track 'em down if necessary.
Goodbye, BOB.

Addresses: 49 REASONS/ 2761 Rosewood Dr/ Columbia, SC 29201. **BEDLAM HOUR**/ PO Box 50614/ Columbia, SC 29250. **CHILDREN'S CHOIR**/ 30 Markfeild Dr/ Charleston, SC 29407. Dump Records/ 2 Mabeline Rd. #40F/ Hanahan, SC 29418. ***Local Anesthteic***/ 7 Georgia Ave/ York, SC 29745. ***Neolithic Deadbeat***/ 92 Radcliff St/ Charleston, SC 29403. Myskyns (803)577-5595. Wank (803)853-WANK



Hello there from the land of sunshine! As much bad press as South Florida has gotten in the past two years, I am going to change all that. Yes, a lot has changed. I mean a lot. The racists have died out or crawled back under rocks. Bands and zines are coming out every week! Let's see what we have. Some old croonies still around are the infamous **CHICKENHEAD**. They're still cranking out great '77 era punk ala Germs...and yes, Chuck Loose is still setting himself on fire live on stage. (21 SE 4th Terr/ Dania, FL 33004) You can pick up there demo by contacting them directly. **HUMAN ODDITIES** are also still kicking it. Punk as all, of course. Catchy tunes and singalong chorus' in the style of X-Ray Spex and Avengers. You can get in touch with them or snatch any of their two 7"s for only $3ppd~ by writting to 4 Finger Recs/ 4787 SW 154th Ave/ Miami, FL 33185. **QUIT** just finished a brand new album. Yes, you heard me. Many thought they were dead, but they were just hybernating. I'm not sure where you can send for a copy so you should just write to the band themselves. (PO Box 430773/ Miami, FL 33243). Sad to say these are the only three oldies left. Even though alot of the bands are on 7" comps or just out, **EGO TRIP**, **HANGMAN**, **BEYOND REASON**, **THE BELIEVERS**, **SHROUD**, **BIG MOUTH**, **SEVERANCE**, **GAS-O-LENE**, **JABBERNOWL**, **SLAP OF REALITY** and some others are all now defunct! That's right,..finished. But most went on to form new bands. Lets take a look shall we.

First off, there's **LOAD**. They're...well,.lets just say they're drunk. Loud, screaming, crazy, grungy kinda shit. They had a 7" but it sold out. A new 7" is due out any day now. The last one was $3.50 ppd so I'm sure this one is too, and they distribute themselves. (545 NW 102 St/ Miami, FL 32150). Next up is **MACHINE** who are made up of members of Beyond Reason and Funkhauser. They have a great Quicksand-type sound and a very energetic live show. Youth Bus Records was putting out their four song 7", but somethings going on and nobody knows what is happening. You should contact them for info. (866 Belle Meade Island, Miami, FL 33138). **CAVITY** is a brand new band that cross-

UNKNOWN AND UNTITLED BAND:

es the best things found in Eyehategod, Man Is the Bastard and other sludge sounding bands and really make it work. They say their going to have a couple of 7"s out and one LP...but I ain't seen nothing yet! Come on guys! (PO Box 830730/ Miami, FL 33283-0730). **DROP** and **MILKY FILTH** are two bands born out of the ashes of The Believers. **DROP** is a sort of straight ahead hardcore band with a different approach, and **MILKY FILTH** are a sort of a funky emo-core band. The brains behind each band live together and should be contacted there for information. (316 Wildermere St./ West Palm Beach, FL 33401). **MINDFRAME** is a Biohazardesque NY-.styled band who are okay. They have a demo out for $4 (6165 W 22 Ct/ Hialeah, FL 33016). **PONTIOUS PILOT** is a great emo-core/hip-hop band. They mix the stlyes toether and a great sound emerges. They used to have a demo out, but scrapped it. I hear a 10" is in the works. Is it a rumor? I don't know, ask them. (same address as Load—see above). Lastly, there is my favorite local band **TIMESCAPE ZERO**. They started out as a hate-core "I got problems" band and wound up to be a political-social issue Rorschach meets Helmet type band. Truely intense, and their live show...boom! Energetic as a day at Scandinavian work-out center. They have two demos~($2.50 ppd), an upcoming 7" and can be found on two different comps~ (PO Box 820407/ South Florida, FL 33082-0407). New bands that I'll be telling you about in the future, if they turn out to be something good, are **W.S. DECLINE**, **THE 'SHROOMS**, **SLOTH**, **BACKWASH**, **SUBLIMINAL CRIMINAL** and just a ton more! Man this scene's improving!

Fanzines are plentyfull here. ***Cut Throat*** is a rant zine that has changed editors. They're keeping the same format though...so you fans (if there are any) shouldn't fret. ($1.50) ppd from PO Box 323/ Pompano Beach, FL 33061-0323). **Idiot Nation** is the funniest zine you can find down here. Loads of laughs! yet still addressing band int. and reviews. ($1ppd from 19730 NE 22nd Ave/ North Miami Bch, FL 33180). **Feast Of Hate And Fear** is a leftist political zine which has well written articles instead of the rant/ bitch/moan type. Issue 1 was well done, but issue 2 blows it away good. It's put out by one of the guys in Timescape Zero, too. (3 stamps to PO Box 820407/ South Florida, FL 33082-0407). **Cheap Douchebag** is a thick as all hell zine with tons of stuff. My only complaint is that the editor never puts his views in article form, he just xeroxes flyers from socio-politico groups. I want to know what you're thinking,.not what you agree with. Still has tons of. band interviews. ($2ppd from PO Box 7044/ Hollywood, FL 33081). **Scam** is done by Iggy from Chickenhead. The title says it all. How to scam everything. I LOVE THIS THING! Price? contact 21 SE 4th Terr/ Dania, FL 33004.

Well! that's it for now. Next time I hope to bring to you more bands, fanzines and some distributers, labels, and show promoters! Until then...Do What Thou Will! Coyote 82

San Fernando Valley- Bands: Lots and lots of bands, too many to name so I will just stick to the more high profile local bands (i.e... Those that are actively playing, putting on shows, etc..). **DICKIES** looking for a label for their new LP, the usual tours and such will follow. **FEAR** just climbed out of the gutter for taking a little time off while Scott pitches for the White Sox, playing intermittently as time permits. **GLUE GUN** has been making life sticky for every one lately as they continue to ooze and smash their way onto bills through out the south land, also recording soon for an upcoming CD, and the Jugheads comp (with **BAD SAMARITANS** and **SCARED STRAIGHT**), they also have the mailing list from hell and are very generous as far as giving away free shit so write to them and maybe Rockin' Bob will smash a TV in your name at their next show (Glue Gun HQ PO box 571794 Tarzana, Ca 91357-1794) **THE BAD TOWN BOYS** are going to Europe to promote their latest record they now have Gizz from For Sale playing drums, and Harlan from Rhythm Collision on one guitar, and Ike from **THE ELECTRIC FERRETS** on the other guitar. **RHYTHM COLLISION** has a new LP out on Dr. Strange records and a crazy new guitarist. Speaking of Dr. Strange they

some good old nostalgia, (I'm sure that the money had more than anything to do with it) and I hear that they are doing another LP. Other bands that are making the "Retro- Let's cash in" rounds include **UXA** and **THE GEARS**, but there has been no word from the **WEIRDOS** lately. **JUGHEAD'S REVENGE** has a new CD out and is planning to tour Europe in May. They are putting out a comp CD of local bands, plus a tour of the western US and Canada when they get back from Europe. The Jugs seem to be the local band that all the larger bands want to play with so they must be doing something right. Nenus, Jughead's drummer extrordinare, also has a studio in his garage and records great sounding demos for cheep, a valuable service for up and coming bands so if you think you might require his services just drop him a line. **BAD SAMARITANS** the most hated band in the greater Los Angeles area have been recording a CD for Jughead's Hard label which will probably be a monster. A tour is in the works also but will have to wait until George gets back from Europe with JHR, and until Carl gets out of jail, Eric continues to book local shows and annoy all the little punker kids that this town has to offer. **SCARED STRAIGHT** just recorded for Fat Wreck Chords, the CD will be out probably by early July. The band is are putting out the new **ILL REPUTE** record, I know that I should have mentioned them earlier in this article but I zoned, so anyway the Ill ones are still playing their asses off any chance they can so catch them when they hit your town and buy their LP. Also on the home front are FOR SALE who feature former members of Dead Lazlo's Place. A 7' is in the works to further their Doughboys/ Green day sounding pop-punk. **PSYCHEDELICATESSEN** is recording a 7" which should prove to be fairly interesting. They could best be described as a cross between the Beastie Boys, the Bad Brains, and the Mothers Of Invention. **MIDDLE GROUND** broke up and is now **SKINFLINT**.

HARMFUL IF SWALLOWED is Brandon Cruz's (of **DR. KNOW** fame) new band which, surprisingly enough sounds like Dr Know. **CRISIS** is a new band which sound like a cross between the Flower Leperds and early Social D. **THE GRIM** broke up and I heard that Tim had died, but it was Eric Samaritan talking shit. Tim is starting an entertainment transportation company with Scott from Scared Straight and is working as **NOFX**'s tour manager.

Well that's all I feel like talking about, so until I get off my ass and write one of these things again you probably won't hear from me, so there. Lucky

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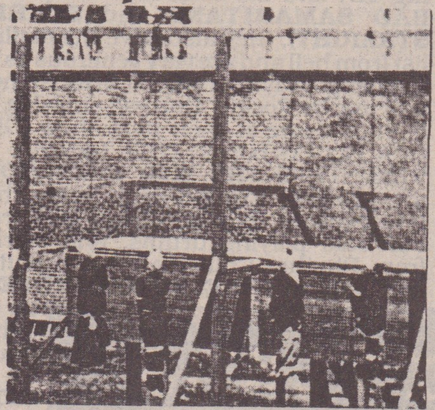

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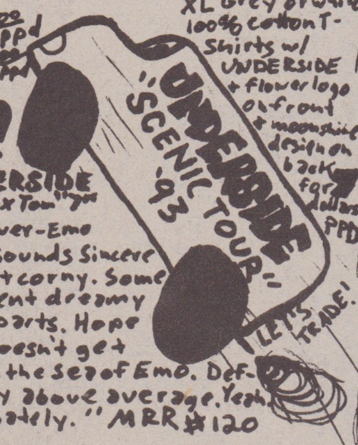

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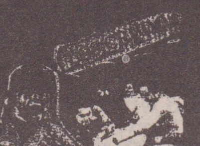

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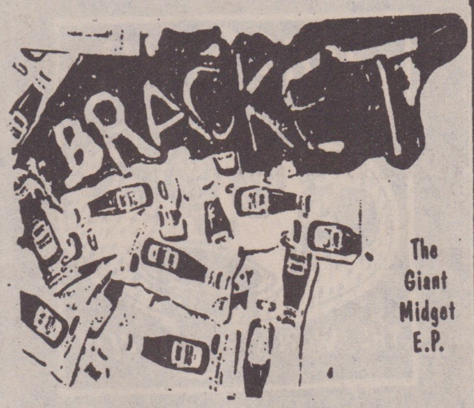

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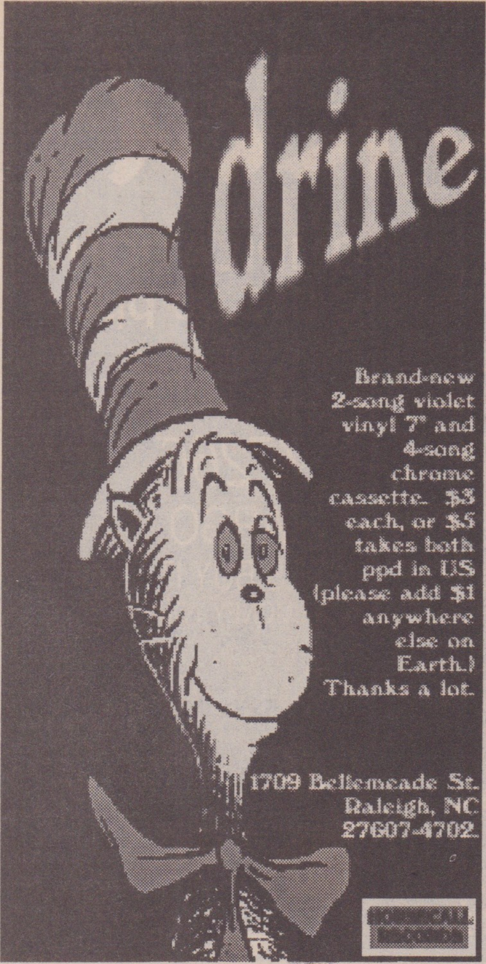

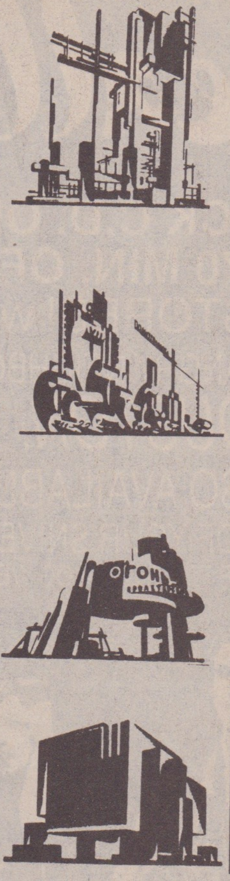

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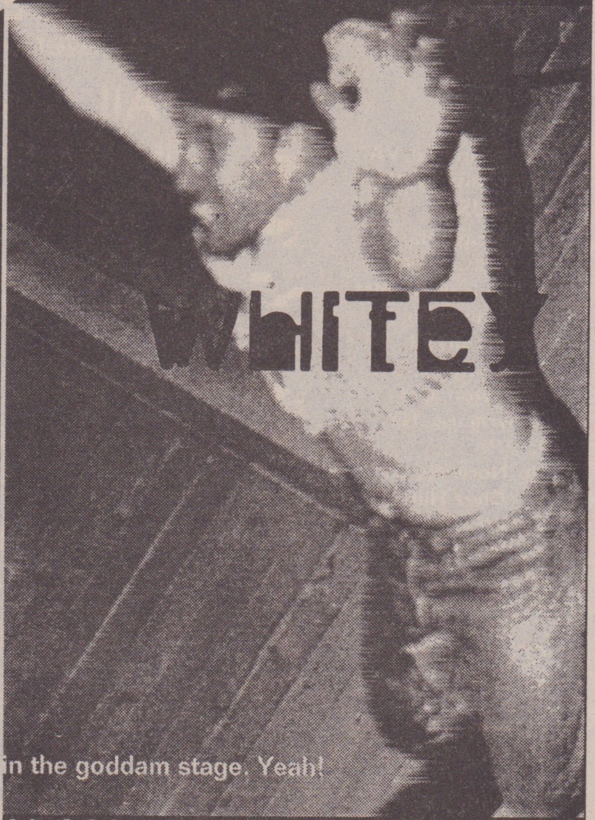
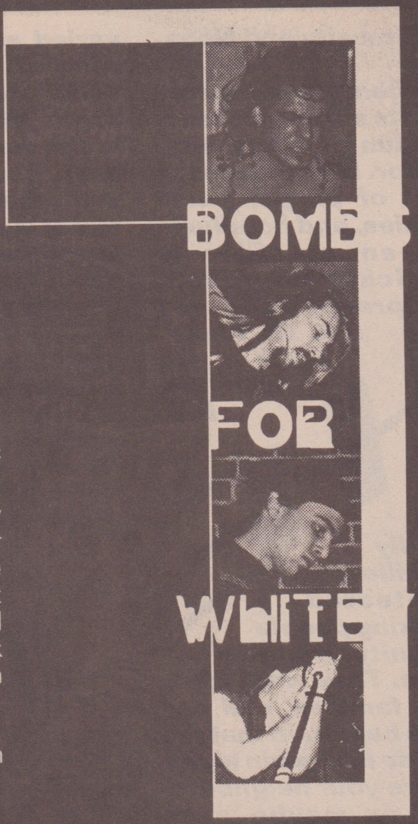


"Shit, this town sucks!" : installation # 34.7 in a series of 36.2.

It's a damn good thing that bands like San Jose, CA's BOMBS FOR WHITEY (herein referred to as BFW, and no, it *doesn't* stand for Buncha' Fuckin' Weenies, you greasy li'l pervs!) exist. It makes life a lot more tolerable.

It did my heart good to walk into Metal Central (I mean... the Cactus Club) and see these young aggrofucks just piss sweat right out of their bodies all over this stage. Foggin' up the fuckin' colored lights and jackhammering holes in the goddam stage. Yeah!

INTERVIEW • ADRIAN CAVIAN



So they blast into the opening number, which turns out to be a blistering rendition of the almighty Dead Boys' "Sonic Reducer"... and I'm thinking to myself "Sonic Fuckin' Reducer!! How can you not love this band?" Paul Nevins, the little superball of a lead singer, literally bouncing off the moist brick walls...

At their best, BFW are tight as hell, seamless, and glistening with power. At their worst, they are loose and engaging, like the 'Pistols and the 'Dolls were at their primes.

Midway through the second song, drummer Craig Heitkam busts his bass drum pedal in two, rips it from the kit, and chucks it aside like so much useless wreckage. Very punk. In fact, I haven't seen a BFW gig in months at which bassist Ken DeLaCruz hasn't covered his instrument in blood from his shredded fingertips.

So they proceed to rip through the rest of their short set, which is highlighted by strong original material including the stunning "Bullet to the Soul" and "Some Things Never Change". The dual guitar work of rhythm guitarist Eric Johnson and lead guitarist Al Langone is what really lifts this band into the heavyweight division, though. They understand tone, dynamics, and interplay much more than their "grunge" contemporaries, giving a heavy nod toward bands like the Dead Boys and the Dictators. In fact, I would go as far as to say that Langone is quite probably one of the best '77-style guitarists around today, and could definitely keep company in the Pantheon with Rick Sims of the Didjits and Andy G. of the Devil Dogs (more on them in upcoming issues).

So alright, already... On with the show!

Here's some notes on BFW, along with some smart remarks from yours truly:

HISTORY

BFW sprung from the ashes of Soul Device, who were going too Sub Pop for Al and Paul. The formation of BFW reunited the two with Ken, who had been playing with Al and Eric in various garages and dirty kitchens for the last eight years. In fact, Al, Eric, and Ken all went to Willow Glen HS in San Jose together (wow. that's neat. we really give a fuck what high school they went to. yeah), where the admit to having been "stoners who listened to punk and dug it" (? ... not in *my* day!). They have gravitated toward that classic '77 sound "because of the guitar sound and the attitude" (which are good enough reasons, I'd say...). Craig is a major Golden State Warriors (herein referred to as GSW) fan, as is evidenced by the life-sized GSW logo screened onto his bass drum head. At a paltry 5'7" and 150 lbs, Craig's no jock (just a little fuckin' joke, OK?), but rumour has it that the BFW crew are quite the carnivores. In fact, they are renowned town-wide for their top-notch barbecue parties. "Kenny throws down the 'Marinade of Death'," says Al with reverence, " which is in and of itself intoxicating." The rest of the band refers to the marinade simply, elegantly, as "The Juice".

LYRICS

Paul - "I am motivated and inspired by the strength of the individual. Take the revolt in China, for instance. That dude standing there in front of that tank, defying it. Standing his ground. That inspired me. Not taking any shit from anyone -that's the punk attitude without any of the preachy politics."

ATTITUDE

BFW has just recorded a new tape, which will be released as a 7" vinyl single in April'93. "It will be a full-on D.I.Y. project," says Ken proudly. "Yeah, we just *had* to do the first one ourselves, you know? We wouldn't have it any other way," Paul concludes.

"I'd like to see more active audience participation from people 20 and over," says Paul, in what is surely a response to the lethargic reactions of the typical older fan in San Jose. That notwithstanding, the group unanimously expresses a desire to play more all-ages venues, and to see a more mutually-supportive environment kept up between the bands. "Music is subjective, no score is kept," says Paul emphatically.

And what about all that hair? "Hair shouldn't make a difference. All the first punk bands who invented it had long hair. It's what comes out of the speakers that counts." Paul barges in: "Hey - who wrote the bible of what punk should be?" (Jeff Bale did.) "Yeah, and where can I get one?" asks Eric.

'Nuff said.

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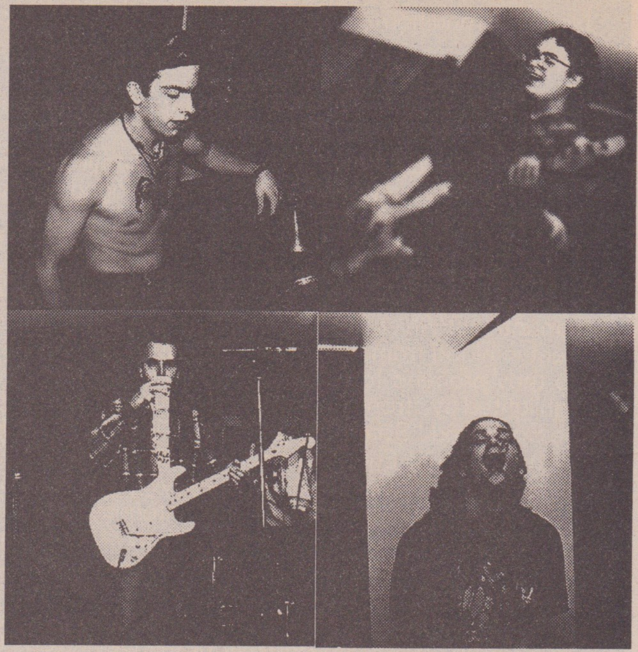
THE HIDDEN

The Hidden: Animosity and Negation

Chicago is home to many species of vermin. Its sidewalks teem with lowlife scum of every size, shape, and color. So varied is the assortment of pimps, pushers, junkies, and hoodlums that an outsider is quickly confused, preyed upon and left to bleed. And so, with this in mind, its easy to see how the more nondescript, yet deadly psychopathic killers can go undetected. These plain looking people prey on humanity from its own living room. They work regular jobs, have families, and pay their bills. It has been said that the best place to hide is in plain sight. These people are your neighbors, your friends, or maybe even someone you love.

They are The Hidden.

The Hidden is a four piece rock ensemble featuring the talent of Brian McNally, vocals, Zackary Webb, bass guitar, Erik Peterson, drums, and Xavier Thomas Skroch on guitar. Their particular brand of music is as highly varied as the denizens of the city in which they live, Chicago. What follows is the result of several hours alone with them in their street level rehearsal space.



MRR: First, what is The Hidden?

McNally: An unyielding juggernaut.

Skroch: ...and a pretty good reason to keep breathing.

Peterson: Yeah...

Webb: Actually, its a symbol for all of the invisible people. The perverts, the child killers, everyone you love to hate.

MRR: When did The Hidden first manifest?

P: 1989, in the spring.

W: April, I think...

M: We've always been here.

P: We were called IMF back then.

MRR: Why the name change?

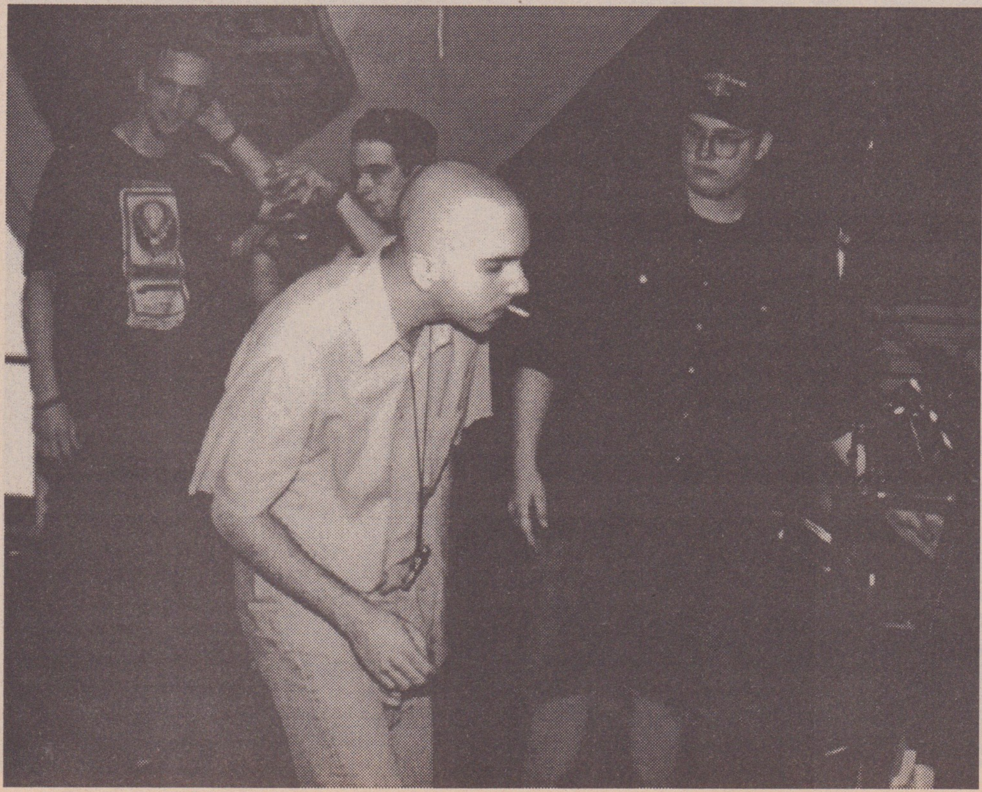
M: Every killer has his fledgling period.

W: We were stretching our wings, testing our newfound freedom.

S: It takes a while to find your niche, and when you do, it may be necessary to realign certain aspects of your organization.

MRR:Just what is The Hiddens niche?

W: It's a place carved out of the impenetrable wall of the corporate music industry.



P: It's a place where we are comfortable.

S: ...and where a man can be a man...

MRR: What would you guys consider as The Hiddens biggest influence, musically?

S: Don't ever ask us that question again. If you do, we will kill you.

M: That question really bothers us.

MRR: Are you threatening me?

P: Xavier doesn't threaten, he promises.

MRR: Mr. Skroch has an awful big chip on his shoulder, especially for one so slight in build.

M: That's why he is so well armed.

MRR: Okay,I've heard that you guys recorded with Steve Albini. Is there any truth in that rumor?

S: Yeah, but we don't like to spread that around. It wasn't exactly our best session.

P: It wasn't that bad.

W: The problem with Mr. Albini is that

unless he's crazy about your guitar sound, or you pay him lots of money, he doesn't really put his balls into the session. Don't get me wrong, I love Big Black...

M: Another reluctant punk turned bad.

W: Skinny little fuck...

P: I hope he reads this.

MRR: Was that material ever released?

P: Just on a few smaller compilations...

W: ...like "Letters To April", and something in Germany.

MRR: Tell me about "Bone of Contention".

S: It was our first recording with Brian singing.

W: He was so nervous!

M: I was fine. It's something you just sort of grow into, I mean if I didn't get used to it pretty damn quick there would be no "Bone of Contention".

P: Brian really came through, considering it was his first time in the studio. He went in there and did what needed to be done.

W: A round of applause for Mr. McNally! (We clap)

MRR: The Hidden has been playing all over the Midwest for quite a while, but has only recently began performing a lot in Chicago. Why is that?

W: This city is very unfriendly to the untried newcomer. We were gearing up to kick Chicago in the teeth, before it kicked us.

P: Yes, but it's also easier to get laid in those cow towns...

S:...eager teenage girls like guys in bands from Chicago.

M: Even if the band really sucks.

MRR: If I may, I'd like to ask a personal question.

M: Shoot.

MRR: Are there any among you with... unaltered genitalia?

M: Just sexy ol' Zack here...

S: His parents were into that hippie natural child birth shit.

W: The foreskin just sorta came with the territory.

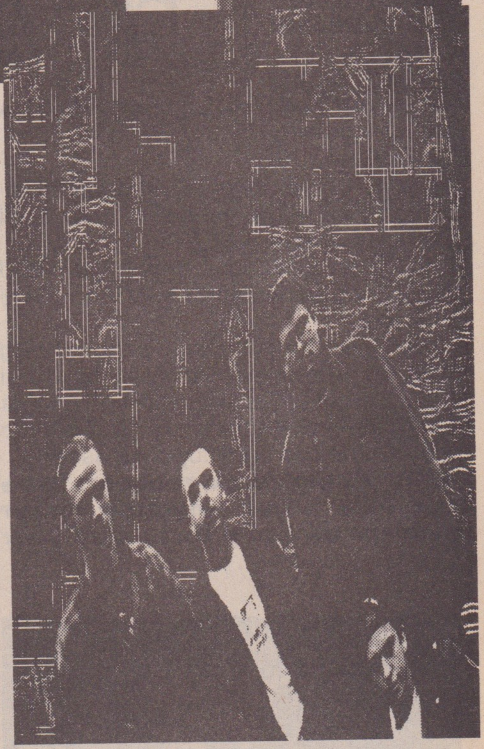
P: Enough of that!

MRR: Ok, Ok. I guess the one about your sexual orientation is out of the question...

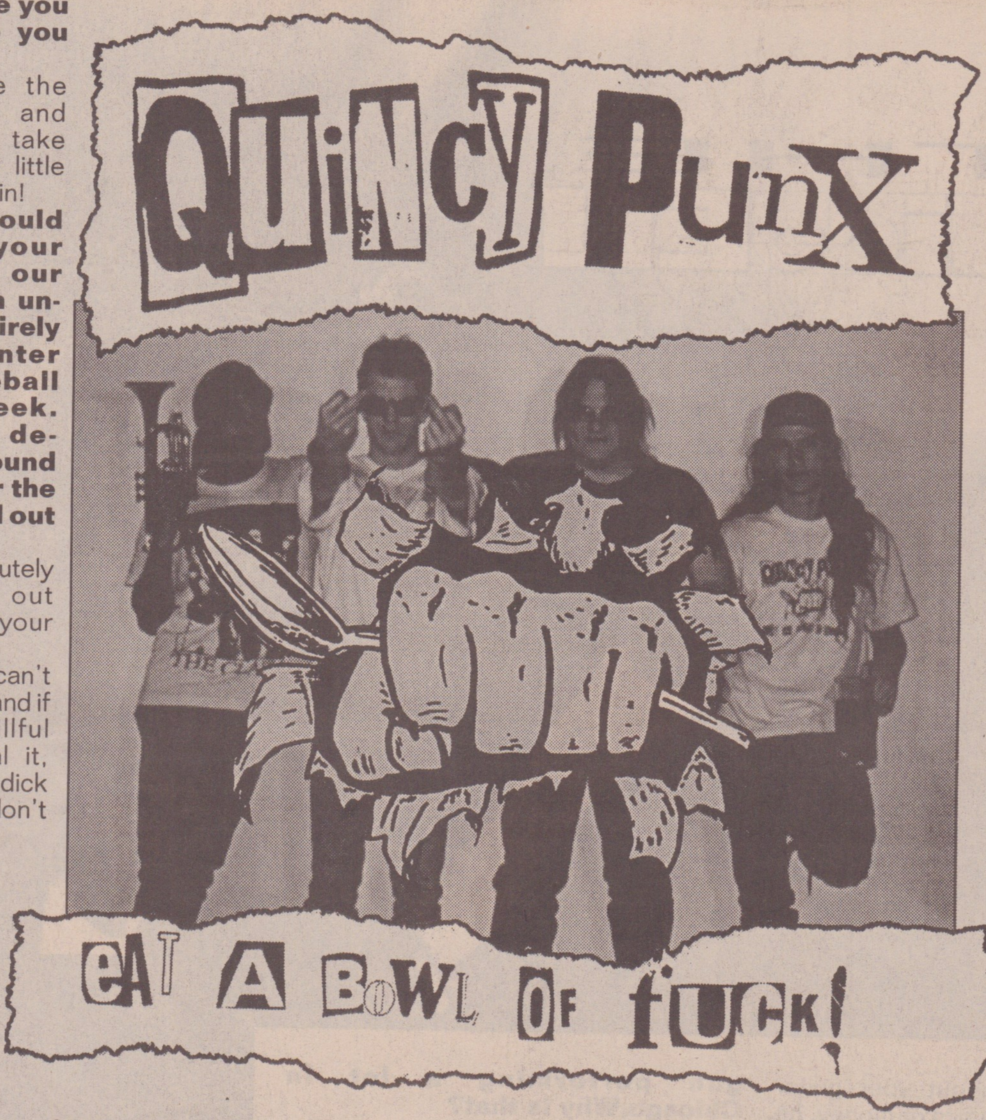
S: We are open to any questions concerning perversion.

M: We gotta go..

MRR: Thanks.



This interview was conducted by Allen Oaks of Troglodyte Music, Ltd., on the Ides of March, 1993. The Hidden can be reached c/o Troglodyte Music, Ltd./ PO Box 608044/ Chicago, IL 60660.



Alright folks I'll level with ya, this here "interview" has no substance whatsoever. Even the questions are stupid. Fact is this is a pretty ridiculous band whose talent extends no further than their resounding beer belches.

Besides interviews suck. Here's all you need to know; We're from St. Paul, we enjoy playing, we'll play anywhere, we'd play everywhere if we had a van, we like meat, we practice 3 nights a week, we don't sing for politics, or trees, orsatan, or anarchy, or the spotted owl, we like porn and war toys, we don't want to change the world we want to destroy it. Just for fun. Questions by Sam Tracy (you gotta love 'em)

MRR: Who are you and what do you want?

Mike: We are the Quincy Punx, and we're here to take control of your little scene and cash in!

MRR: We would listen to your record, but our stereo had an unfortunate, entirely fatal encounter with a baseball bat last week. Could you describe your sound for us, and for the inexperienced out there?

Kyle: No! Absolutely not!! We flat out refuse. Buy it your fucking self!!

Dave: And if you can't afford it, steal it, and if you're not skillful enough to steal it, suck someone's dick for it, and if you don't suck dick, start!!

MRR: Does anyone like it when you play or do you get ridiculed a lot?

Mike: Some people like it and are deeply moved by the sincerity of our heartfelt statement, although they're the ones who can't spell their own names.

Kyle: Those who can't take it leave and that's good cuz we don't want them there anyways.

Dave: Mike's right about people being moved, I've seen people break down and weep in front of the stage. Of course that could have something to do with me shoving the mic stand up their asses.

MRR: Being punk rockerz, have you ever stuck anything larger than the size of a tin can up your ass?

Bob: A Buick...once.

Kyle: We shove each other up our butts like those Russian dolls that fit inside one another, and then walk around as one.

Bob: Transformers, more than meets the eye.

Kyle: Form Quincicus Prime!

MRR: Rate your homebrew.

Mike: 2 points for clarity and color, 2 points for taste 2 points for a steady rise of gasses, but minus 2 points for the frothy head we're all lacking.

MRR: What inspired the song, "I Wanna Be A Dyke"?

Bob: That's completely obvious, I think.

Dave: I've always been inspired by the sincere tenderness of girl/girl porn. I also have this recurring dream where I'm a double headed dildo.

MRR: Define the word "Propensity".

Dave: Having a predisposition to or tendency towards a certain state of being or course of action.

Mike: Long and confusing.

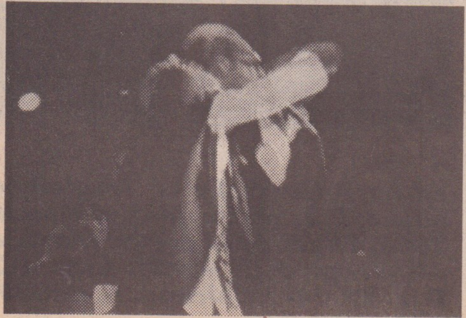
Bob: Isn't that the fuel they use in coleman stoves?

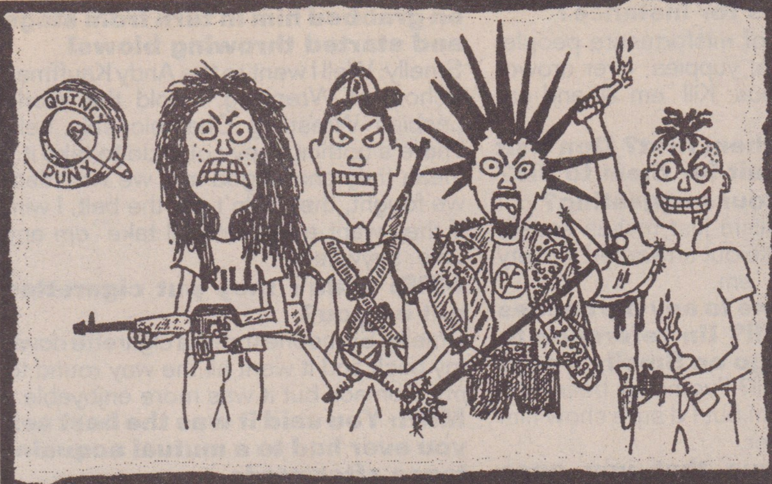
MRR: Compare and contrast the use of the Greek gynaceum with the Catholic refuge of the convent for women. How did life for women in convents change over time from the early to late medieval period?

Mike: What?

Bob: There's more panty raids now.

Dave: I read part of a book once called *Breaking the Silence Confessions of*





Les*bian Nuns*. It was really cool. I've never looked at nuns in quite the same way ever since.

MRR: What do you all do for jobs?

Bob: I cook pasta for yuppies.

Mike: So does Kyle and someday I will too.

Dave: I'm a lawn jockey but it's ok cuz I get to weed whip small furry animals. Boy you should see the blood and fur flying when I connect with a nest of baby bunnies!! Oh! I get to spray hazardous chemicals too. better keep your pets inside. heh heh heh.

MRR: Riot grrrls- love 'em? Hate 'em? Want 'em? Had 'em?

Bob: Who are they, why are they here, and what do they have against vowels?

Mike: I'm a riot gyyy, just ask Josh Vomit.

Dave: I don't know about riot grrrls in general but I saw Bikini Kill when they were here (Just cuz Smut were opening) and the singer told us all that she didn't want any guys up front cuz she didn't trust us. A big "eat a bowl of fuck!!!" to her. What a pathetically insecure, holier than thou, stuck up, cunt! Oh well they sucked anyways. Oops I answered a question seriously. Sorry guys.

MRR: Is the entire state of Minnesota in denial about the number of lakes it has?

Bob: No! Absolutely not! Fucker!!

MRR: What kind of morons are you; how do you expect to have a band and not own a van?

Kyle: We have convenient chumps who move our stuff.

Dave: Call them roadies; it makes them feel important.

Bob: Besides material possessions only hold you down man, I'm a free spirit.

MRR: Revolution is...

Bob: Ummm.....

Mike: Meat!!!

MRR: Will you sign to Warner Bros. and do you plan solo albums?

Dave: Yes and yes.

Mike: Actually we're shooting for Sony. They're bigger and there's a good chance they'd send us to tour Japan, and as we all know that's a huge market that's ripe to be exploited by punk. Our team of lawyers is working out the details right now.

MRR: Scenario: Joan Jett offers to produce your next record. what happens?

Bob: Well, first we all bed her, of course...

Dave: While I go through her purse looking for money or drugs.

MRR: Could your live show follow Mel Torme on valium?

Kyle: Who's on valium, us or Mel?

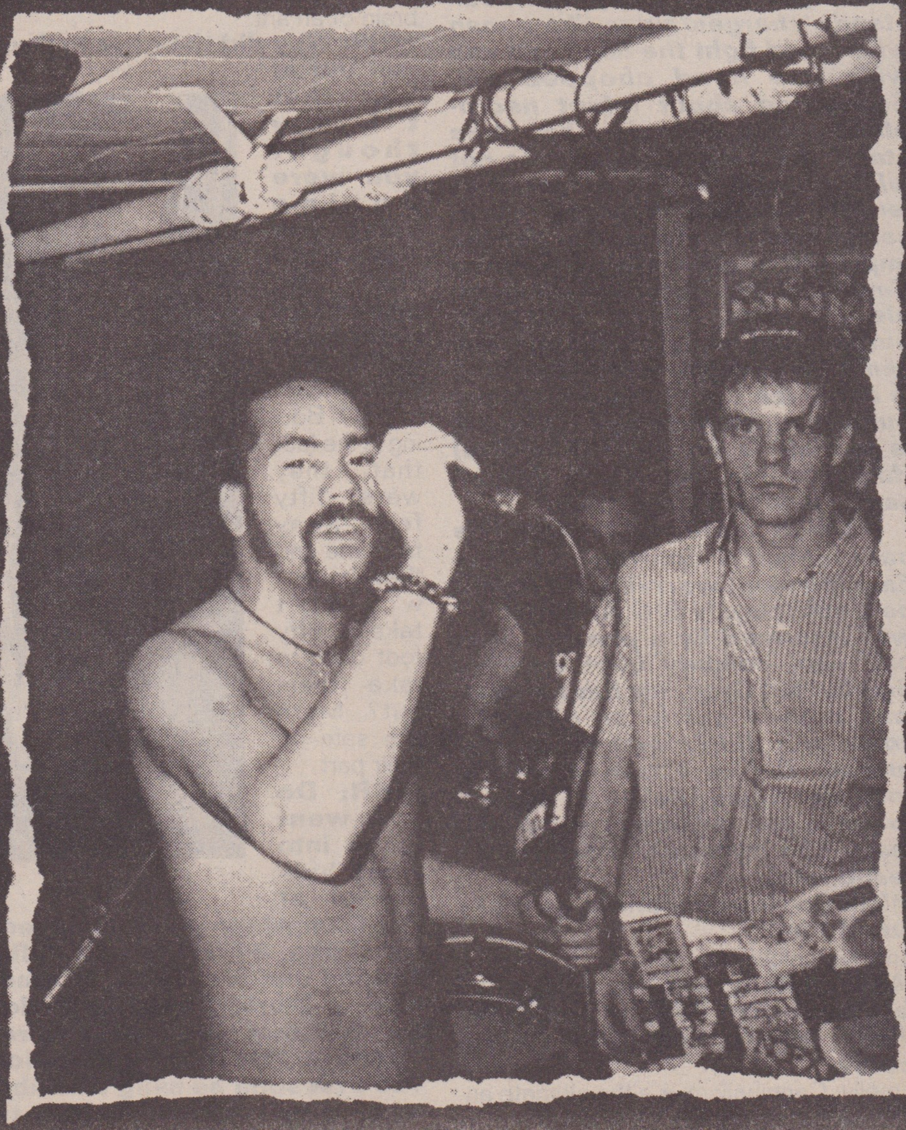
Dave: We could follow anything, we're so intense some people were willing to watch the entire Jerry Lewis Labor Day Telethon just because they'd heard rumors (started by us) that we'd be on it.

MRR: Do you really like MRR or you just schmoozin'?

Kyle: I only buy it when we're in it.

Bob: Oh, yes, I believe MRR is the holy bible. I have a shrine where I keep back issues. I camp out over night in front of the news stand so I can be the first to get each new issue. I mean that most sincerely, Mr. Yohannan, sir.

Write to: Quincy Punx/ PO Box 75483/ St Paul, MN 55175-0483 for records, t-shirts, wild goose chases, and general nonsense.



PLAINFIELD INTERVIEW.

Conducted and transcribed by Joe Donohoe.

It took me about two weeks to decide to interview Smelly Mustafa and whatever band members of his I could from the time I first thought about it. It took me about two weeks to get the balls. "Smelly, I want to interview you guys." I told him. "Okay but I'll be an asshole." he answered "That's allright." I said "I'll be an asshole back."

Be assured it wasn't the threat of assholiness that made me hesitant to take on Plainfield, anybody whose seen one of their shows at a small club knows what I'm talking about. In front of a jazzy but fierce post hardcore three piece, Smelly dances/stands/charges/sings like a man who could fight the devil and win with one hand chopped off. Screaming about infant necrophilia while swinging his mike stand at the heads of anyone not wise enough to put a two bear length distance between themselves and the stage, you get the impression that while performing Smelly isn't quite what polite people call sane. Maybe G.G. Allin purveys the same unbalance, the same fear, maybe what Plainfield is doing isn't unheard of in punk, but in an era when indie rock&roll is getting to be safer than Paul Harvey's Pep Boy plugs this insanity is all we've got left.

When arriving at Smelly's bass player's apartment in the East Mission, worrying if I would be a sufficiently BIG ASSHOLE, I was informed by a pensive base ball cap, cowboy boot wearing Smelly that Greg, the bass player, was passed out in an alcoholic coma and didn't wish to be disturbed. Before I turned on the recorder Smelly asked if I wanted to go in the adjoining room and tease him to which I rhetorically responded:

MRR: So do you want to go make fun of him?

Smelly: (snickering) No.

MRR: Smelly what's with your fascination for Ed Gein and Plainfield? Where does this derive from?

Smelly: Cannibalism, it's the ultimate answer. It'll cure society of all it's ills.

MRR: What ills for instance?

Smelly: The ills of misfortunate people, homeless people, yuppies, over crowding, over righteous. Kill 'em all and eat 'em.

MRR: So kill them first? Don't sit around and wait for them to die? Is that what your suggesting?

Smelly: Cannibalism just makes sense. Save money. Take out unwanted society dwellers and eat 'em.

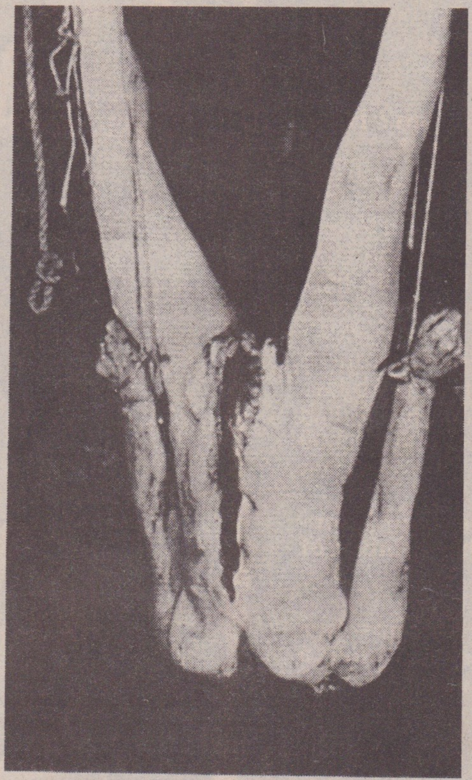
MRR: Ever gone to any barbecues with Dusty Hill? [in reference to the ZZ TOP logo on Smelly's cap]

Smelly: Dusty Hill? I've never been to a barbecue with 'em but I'd sure show him how to skin a deer.

MRR: Is it true that you once wrote G.G. Allin asking him to go deer hunting with you in Michigan?

Smelly: Nah, I've never written G.G. a letter but I have talked to him on the phone and I have asked him if he was to shoot somebody what would his choice of gun be and he told me a .22 and this is obviously why he was in jail. He has the brain of an ant.

MRR: Why did the guys in Grotus yell out at you that they thought you were boring when you opened for the Dwarves at the Kennel Club?



Smelly: Boring ? Boring in the fact that they were fifty feet away from me and they knew I wouldn't take a fifty foot dash to take them out? More like safe on their part.

MRR: Do you want to go into what happened at The Chameleon when you opened for Tribe 8? [When Plainfield opened up for Tribe 8 Smelly wore a World Wrestling Federation belt that was altered to read "Lesbian Wrestling Federation". The first song he sang was about mutilating women. After two songs a reported dozen odd women grabbed him in turn from stage and started throwing blows]

Smelly: Well I went to the Andy Kauffman School of Wrestling. I hold the World Lesbian Wrestling Championship belt. There's nothing they could do to take it. I mean they challenged me, we wrestled, we fought, they didn't get the belt, I win. If they want a rematch I'll take 'em any time, anywhere.

MRR: Didn't they put cigarettes out on you?

Smelly: Someone threw a cigarette down my back and it went all the way round to my stomach but it was more enjoyable.

MRR: You said it was the best sex you ever had to a mutual acquaintance afterwards.

Smelly: Well those women want to hate men, not every one of them but some, and I gave them a man to hate and they literally beat-the-shit-outta-me. I never once took a swing and it was the most submissive I've ever been in my life without loosing my temper. There must've been about twelve and I enjoyed every minute. It was so fun that I stopped singin' and just started partyin' with 'em.

MRR: What set these people off since I didn't see the show? Did you physically contact someone, did they physically contact you? What caused them to yank you off stage [if that's how it started, everybody I've talked to has been a little vague on who broke the stage/audience barrier first] or initiate the violence? Hitting you, putting cigarettes on you?

Smelly: Well no one actually put a cigarette out on me, get that straight. Someone in the audience just threw it and it landed in my collar. Personally a lot of 'em want to hate men and I gave 'em a man to hate and within the second song I was in the audience and they were swingin' and kickin' and jabbin'. It's a provoking thing. The second song I nailed myself, cut myself open and they saw that as a sign, anything goes.

MRR: You cut yourself open? With what?

Smelly: With the microphone.

MRR: So you broke your flesh and bled and that set them off. Smelly: No. I'm just saying that it gave them the rite of passage. "He's obviously going to

hurt himself so he won't mind if we take a swing or two.

MRR: What's the name of the song in which you sing about collecting clitorises?

Smelly: That's called "Little Man/Little Boat."

MRR: Is that based on actual experience or is it just a fantasy?

Smelly: Well it's based on a Battle Creek, MI bar. Two Johns' Bar & Grill.

MRR: But you're singing about actually cutting a woman's clitoris off of her vulva.

Smelly: Well I never cut it, I just bit it til it pulled off.

MRR: You pulled a woman's clitoris off with your teeth?

Smelly: (chuckling) Yeah.

MRR: You said something in the song about your having a clitoris collection. Do you do this thing regularly?

Smelly: Well it's about Ed Gein basically. It's inspired by Ed cause he wanted to be a woman due to his relation with his mother and his childhood. He had seven or eight and he'd hang 'em in a necklace and go dancing in the moonlight. I kind of incorporate the backwoods of Battle Creek and how I'd feel if I were Ed in Battle Creek's bar.

MRR: Do you feel that you hate women? Like them? Or just hate women like you hate everybody else only women just happen to be sexual as well as hateful or what?

Smelly: I love women. Especially their secretions.

MRR: Do you think someone would be justified in thinking you single women out for unfair abuse?

Smelly: Well here in San Francisco they want to point the finger of course, but we have songs about killing infants and having sex with them, which...... I'm *really into* child molestation myself. I mean why else would you want to live here? Killing your boss, killing your girlfriend, killing your friends...... killing your bandmates, killing for cannibal reasons. Basic survival.

MRR: Why did you come to California form Michigan? Especially to San Francisco, being the liberal community it is, people aren't into deer huntin' and going to bars to rip clitorises off and stuff like that. Why'd you come here?

Smelly: Well this one really scummy group from Oakland **[Fang]** would come to Battle Creek about every other year and kept begging me to come out here and I said okay. I worked the same job for several years and I was tired of it. I came out here, you know, it was a whole new field, a whole new crowd.

MRR: A female friend of mine asked me to ask you is has your job in Michigan inspired you in your song writing and stage persona?

Smelly: Most definitely but inspiration comes from everything. I mean I'm not the typical person that goes oh I'm inspired by this musician or this band. I'm inspired by living, by breathing and taking in everything that exists from day to day. I've been a butcher since I was eleven and it definitely left a real ugly scar. Where a lot of bands will sing about blood & guts or satanic views I really know what it's like to take someone's life and skin 'em, and take their guts out and recycle 'em and eat it, freeze it, wrap it up, take it out to the car and take it home. So it's much more real and it comes across real.

MRR: Ever hunt in California?

Smelly: (contemptuously) The deer here are about as big as my German Shepherd.

MRR: What are your musical ambitions?

Smelly: I'd like to be as big as Nirvana, I'd like to be as big as Metallica. I'd like to see 400,000 people singing "Here comes the boss, here comes the boss, kill!" An angry mob. I'd like to start riots that just wiped out whole arenas and took people months and years to recover from.

MRR: What do you think the future holds for life? Do you think that everything's going to fall apart soon and you'll be surviving with your cannibal ways or will things go on like they've been going on.

Smelly: Everybody would like to predict the Doomsday. Everyone would like to see an apocalypse but you know Mother Earth has always healed itself from every cause. Volcanoes, oil spills, you know they've always healed themselves. The planet, our life, humanity, is going to be around for a long time. I probably won't live another fifteen years myself so I don't really say I'm a warrior. This planet will definitely outlive me.

MRR: Why don't you think you're going to live another 15 years? Is someone going to kill you?

Smelly: (chuckling) Well you never know. You could get run over by a bus, you could get in a train wreck, take your own life. You could be the victim of the next serial killer. My parents died at a young age. My mom was 42, I'm 30. You know I don't foresee it. Everyday is precious, every moment is good. Life goes fast.

MRR: Do your band members share your general philosophies?

Smelly: I really don't talk to them that much. I don't know how they feel. They're like hired hands that bail hay.

MRR: Why do you do what you do, sing for a punk rock band? You say you want to be big like Metallica but why that way? You say you want to be big like Metallica but why that way? You could be a politician or write books. You

could be a serial killer. Why rock&roll?
Smelly: When I was nine years old my mother took me to see Elvis and everyone wore suits. When I was ten I saw Queen and then headed east and saw every concert I could. Music's been a big part of my life. I really enjoy playing music.
MRR: Who do you want to listen to right now?
Smelly: Roy Clark.
MRR: Who do you think is just an overrated disgusting waste of time that everybody else thinks?
Smelly: Firehose.
MRR: Is your music "sleeveless flannel" or "thickneck"?
Smelly: (proudly) Definitely "thickneck".
MRR: Not "thickneck flannel"?
Smelly: No flannel involved.
MRR: You're wearing a flannel shirt though.
Smelly: That has nothing to do with the outcome of the music. "Flannel" is an expression of "college rock". A toned down easy expression of being a star.
MRR: Do you feel to be a star that it's not easy. That it exacts mind and body and is not easy at all?
Smelly: (sneering) That's bullshit.
MRR: Do you have a cushy lifestyle?
Smelly: Of course! Out in California! Things couldn't be easier. I used to huck meat for eight hours a day, seven days a week. Now I pull a squeegee on a "t" shirt three times a month. This is a nice place to be if you want to surround yourself with music. If you were living in the Midwest and you tried to do that you'd be playing country music or Van Halen covers.
MRR: What bands do you like out here?
Smelly: Mol Triffid and Oxbow and the rest can go jump in the fuckin' lake or the big thing they call the ocean.
MRR: Tell me about the single you put out.
Smelly: A complete piece of shit. It was a bad experience with the original lineup. I went through the motions to make a record and when I got it to the test pressing stage I thought this is the biggest piece of shit that there ever was. Just what the world needs is another bad record. Another bad punk rock record. So I only made a hundred of 'em and gave 'em to our friends. The whole thing has developed into an industry. What was once exciting and adventurous to hunt out has developed into complete format.
MRR: Punk/hardcore or rock&roll?
Smelly: You name it punk, hardcore, rock&roll, industrial, funk. Whatever you're playing. Whatever used to be hard to discover, difficult to find is now complete format, a real swallowable pill.
MRR: What's the worst example of this?
Smelly: Flannel music. As soon as a band like Nirvana hit so many things happened. Bands in Battle Creek, Michigan are writing songs that sound like Helmet, Nirvana or the Red Hot Chili Peppers and they think they're completely awesome, completely original and it's a total format that's been built for them by the magazines, college radio, regular radio. They receive it through their brains and they think they're being creative, that they're individuals.

> "I'd like to see crazy nut kids come out here and tear a new asshole to Gilman St."

MRR: Are you changing this or just following format yourself?
Smelly: I feel that I'm going to destroy anyone who gets in Plainfield's way. I'm going to take the harsh realities of human emotions and make people cry, make them laugh. From one extreme to another. I'm tired of being bored. You go to see a band and they just stand there and look at you and that's it. This is entertainment? No. Formula washed out bullshit. At our shows at least eighty percent of the audience who come to see us don't like what we bring out in human emotion. They don't like it at all.

> "I'd hate to say comfort is boring but comfort is very boring."

MRR: But isn't that what punk originally was? When it first came out most people didn't like it either, especially in this country, it was viewed as shit geek music.
Smelly: Well I don't want to relive the old days. It used to be a thing, like I said, that had to be seeked out. It was a very hidden thing, you had to discover it, I think a lot of people would like to be comfortable in their life. They'd like to go to a bar, have a beer, look at somebody and be entertained then go home, sleep and get up to do the same thing. Only about 10% of bands want to challenge anybody. It's become blatant entertainment. People might as well go home and watch TV.
MRR: You don't want to make people comfortable? Is that what you're saying?
Smelly: That's not what I'm saying. I don't want people to be comfortable. Like I said, someone could take your life today. I could take your life you know. A mac truck could take your life. Comfort is.... comfort is a stale moment. I hate to say boring but comfort is very boring.
MRR: Is what you're doing really original though?
Smelly: What I'm doing is from my heart, from my soul. My influences are everything, my mother, my friends in high school, being a butcher. I take everything I've learned and put it on the line when we play. I'm not going to be doing this for very long because I've take a lot of abuse. Water on the elbows, a dislocated left knee. It won't last too long, it's too destructive.
MRR: Do you think there's going to be another white youth movement after punk? Something grittier than rave perhaps?
Smelly: I don't think anything about "youth" but there's going to be what the Grotus guys call "thickneck". A real tough upbringing of young bands that will be just crazy, willing to go balls out. We've seen quite a few already, like Cocknoose and the Antiseen from the south. Totally young kids who are just crazy. In those small towns and stuff there's a lot of bands that we never hear of that are totally redneck crazy, young people that just go nuts. I don't see it as a movement but I do see that there'll be a lot more harsher reality to things than our college flannel rock.
MRR: Would you recommend these bands come out to San Francisco?
Smelly: Yes and no. I think the majority of bands that come out here are looking for the California wave, that fame and the game of being a star. I'd like to see crazy, nut kids come out here and tear a new asshole to Gilman St. Just tear shit up like when the Warlock Pinchers came out from Denver. Tear shit up and make a mess. Get rid of all the mellow east bay pop punk. On the other hand I don't think

"Damn right I'm a redneck

but I ain't no idiot."

moving out here's the best thing you can do for yourself. If you're happy where you're at and your existence is good why should you come out here and pay $500 a month for rent and $200 for practice space and then get shut down at every fucking club in town because you're not friends with anyone and you're not in a social circle? You're better off staying at home and playing those kegger parties and wait for your parents to leave town to play weekend blowouts at your house. That's more inspiring.

MRR: You identify yourself as a redneck which in the Bay Area gets equated with everything you're not supposed to be. Do you think that this is bullshit?

Smelly: People are themselves. I represent eighty percent of white males in America. Total truck driving, gun rack, redneck motherfucker. That dude that everyone hates. I represent that. There's rednecks in Walnut Creek. You only got to go ten minutes and there's rednecks. This is a very liberal city and there's room for everyone but you go north, south, east and rednecks all you're gonna see. That's America, whether you like it or not, you have to live with it. You have to live with everyone.

MRR: Do people get your band?

Smelly: Most people aren't together enough to sit there and go "he lives in San Francisco, he's in a band, he's surrounded by a youth culture, he's got to be smarter than that." Most people just point the finger and say "yeah he's a fuckin' idiot, he's a redneck." Well damn right I'm a redneck, but I'm not no idiot.

After the interview Greg (the bass player) burst into the room with beer and glazed eyes, looking very much like Mickey Rourke in Bar Fly. After spewing beer foam all over me he shouted "no interview" and picked up the tape recorder and tried to throw it out the open second story window. Smelly stopped him in time saying "no window" while grabbing the recorder and putting it in the safety of his bib overalls. "Window!" Greg gleefully shouted grabbing me. "No!" I said "Not unless you want a broken collar bone," while pushing him away. He then grabbed a big knife, came at me yelling "window and persuaded both Smelly and myself of the wisdom of timely departures. Greg was shouting the word "window" upstairs as I left the building.

GREEN POPSICLE

SMELLS LIKE...HEH?

This interview with Greg Shirilla (in Columbus, OH), singer for Jacksonville's Green Popsicle, was conducted over the phone by Mark O'Connor (in Jacksonville, FL).

MRR: OK, Who's currently in the band?

Greg: Well there's me on vocals and Jamie Shachno is still on guitar. We're the only original members. Actually, up until now we were the only real members.

MRR: What do you mean?

G: Well, originally me and Jamie did all the writing and recording with just us and a drum machine. And for shows, we had Jeremy Wolfe sit in on bass. But now, Jamie's brother Matt is our permanent bass guy, and Justin Varnes from Crustacean Crucifixion is playing drums.

MRR: How did you and Jamie meet up?

G: He was tke first kid I met when I moved to Florida in 1990. We tried getting a band going for the longest time. Finally after like a year we formed Dr. Bagel. We were this Jewish supremicist group. It was fun, only the skinheads wanted to beat our asses. After awhile we even started annoying ourselves, so we broke up in February of '92. That's when me and Jamie started writing stuff under the name Green Popsicle. It was gonna be me on bass and vocals, Jamie on guitar, and the drum machine, but I couldn't hack singing and playing bass at the same time. So we got Jeremy for shows. He was in Bagel too.

MRR: Well that answers my question on the "history" of Green Popsicle. Tell me about your influences.

G: Geez. I know this sounds cliche, but just about anything we've ever seen or heard has influenced us in some way, especially stuff that really sucks. I will say however, that Chris Elliott is our lord and master. I mean it.

MRR: I see. So how many releases have you guys put out?

G: Just two. We did a split 7" with this band called Thermal Hatred from Atlanta, but they pricked us over. They only pressed like 500 copies and sold all of them before we could get a copy of our own. And now they don't return our calls. I've actually called and had them hang up on me. They really blow. Oh, our other one is-our 90 minute tape, Christbox.

MRR: What are the most memorable shows you played?

G: Our first show ever was hilarious. Some friends of ours had this pop-rock band and got a gig at the Jacksonville Elk Lodge and asked us to open. It was great. We were being completely obnoxious to a roomfull of old men with funny hats, and after the show they would come up to us and say shit like, "Alright, Pink Popsicles!" We also played this 5 band all-ages thing. Since there was no alcohol, everyone there was like 16 and under and had curfews. We were headlining, so by the time we got on, the crowd thinned to like 10 people. We went nuts that night. I think I injured myself. We also opened up for this metal band one once, so there were all these people with Whitesnake shirts on and just staring at us no matter what we did. They wouldn't even applaud. It was hilarious!

MRR: What's it like being in Ohio while the rest of the band is here in Florida?

G: It's Pretty cool actually. I send tapes back and forth of ideas for songs and stuff until something is complete. Then they rehearse the music and I hum along with tapes, and when I get back to Florida we'll have some real practices and get stuff all concrete and tight. We're one of the few long distance bands out there.

MRR: So what's in the future for Green Popsicle?

G: We're doing like a 3 week tour in mid-May. Then we'll probably do some recording and depending on what we make with the tour, we'll probably release something. By that time I'll be back here in Ohio starting my second year of college.

MRR: Are you planning on moving back to Jacksonville ever?

G: Actually I was hoping the whole band would relocate to Seattle so we could get signed to a major and hang out with Kurt Kobain.

MRR: On that note, let's bring this thing to a close. anything you want to add?

G: As a matter of fact, yes, there is. We'll be playing at Lollapalooza 3. We are planning on.becoming a Pat Benatar tribute band. Don't buy our tape. We love to rollerblade. enter Sandman. I can't get enough heroin. And in case you haven't figured it out yet, I'm being sarcastic.

Write to Green Posicle for info and stuff: Imperial House Of Popsicles/ 905 1/2 Oak St./ Columbus, Ohio 43205.

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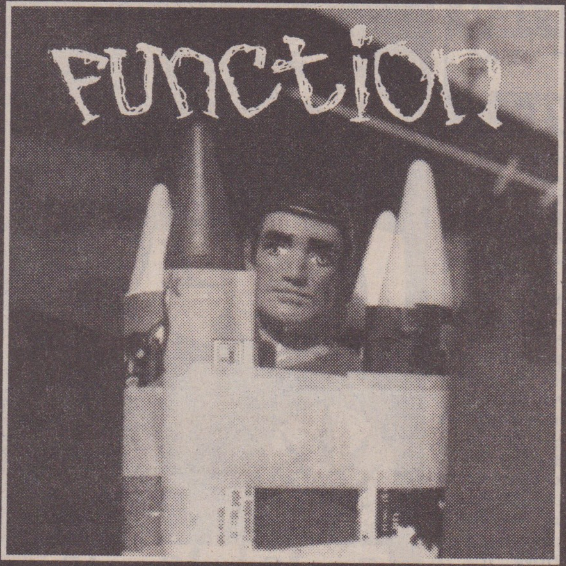

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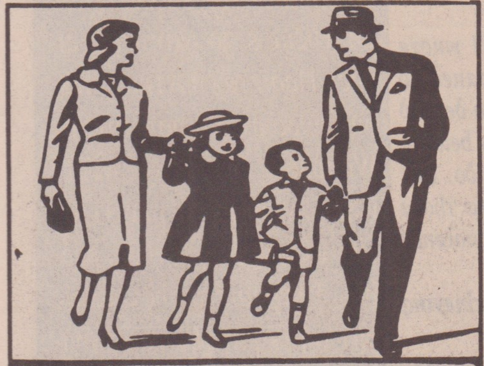

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WORDBUG

The interviewer came unprepared, the band came undeclared. Please read on. Chris Jones.

Wordbug were formed in 1990 out of the ashes of two promising U.K. hardcore bands Mad At The Sun and Hate That Smile. They have so far released two LPs, *Losing It All* and *Nothing Clear Remains*. They have also recently recorded a new 7", *Busker Du*. Wordbug is Martin, Dave, Steve and Nigel.

MRR: Why the title Nothing Clear Remains for your latest LP?

M: At the time we had to think of the LP title; nothing was clear.

MRR: Are things any clearer now?

M: Yeah!

MRR: You've just finished touring the UK with Blaggers I.T.A.; how did that go?

D: Well, The Blaggers are really active in Anti Fascist Action, so it was really interesting touring with a band that are so politically up front. We actually had a lot of problems with fascists on the tour, which was quite surprising for us. We had Nazi skins threatening to disrupt gigs and at one gig we had to travel down in a convoy with A.F.A security people.

MRR: Didn't you expect this though?

M: Well, Blaggers I.T.A were prepared for it. It wasn't surprising that it was going to happen but it was a bit weird.

MRR: Could you ever see Wordbug actively going out to support a cause?

D: It's difficult being on the front line but once you take that stance you've got to take it the full way, really

M: Blaggers I.T.A can back their verbal messages up by defending themselves physically. They are mentally prepared for it.

S: Whereas with our band the lyrics are more about what you feel; personal politics. they're not so in your face as Blaggers, who do a lot of macho posing.

D: It would be foolish of us to take a stance like that.

M: Basically, I'm not at all a violent person, so if I wrote similar lyrics to the Blaggers I would have to be prepared to back it up in the same way. Obviously, I'd be prepared to defend myself but I'm not prepared to go out and pan someones head in because they're a fascist, which is what Blaggers I.T.A do. But at the same time, I can understand why they resort to those tactics. They're just matching tho Fascists language: violence with violence.

MRR: Do you think the Braggers' stance is actually achieving anything?

M: It depends which way you look at it. It's definitely getting the band noticed and expanding their musical career.

D: With the current political climate in Europe, with the rise of fascism, Blaggers are creating an alternative cause that young people can move towards as opposed to Nazi organisations. That's exactly what happened in the 1970's with the Anti-Nazi League. It has to be taken out onto the streets to counteract the NF or BNP. The Blaggers are doing the equivilent of that today in a street-wise fashion. I think we can direct our political viewpoints in better ways like through magazines and promoting gigs. I mean everyone's got their own medium for getting their message across.

M: We're in a position to put benefit gigs on and raise money that way, rather than getting our heads panned in on the street which is doing no good for anyone really. In fact it would make the fascists feel better.

MRR: Getting away from politics, what are your own motivations for being in a band?

D: A big reason for doing a band is just for the enjoyment of being within that kind of scene. We're just keen on playing and recording on an indie label, we don't want any more than that.

MRR: But at the smae time don't you what to be successful?

M: Success is by your own standards, isn't it?

MRR: But if you're putting your own money into projects, you want them to be financially successful?

D: There's no way with either Hometown Atrocities, our promotion company, or Wordbug, that we would want to make a profit at the expense of other people. The point of the gigs we put on is partly to stimulate people into doing things for themselves. It's not to maximise profit off other people. There are easier ways of doing that.

MRR: Do you think that young people's interest in 'pop' music has generally gone down in recent years?

S: Yeah, it's virtually gone out the window now. There's hardly any 'pop' music in this country at all.

MRR: Why do you think that is?

D: Well, for instance, the popularity of 7" singles has obviously been dictated by technology. CDs are the format the majors are dealing with but people do still get a buzz out of buying singles. But as an indie operator you can still put out 7" singles, sell them and still break even. I don't know why people get knocked for signing to a major label. It doesn't detatch their enjoyment of the music. But there's no point in not doing something just because you'll never aspire to those heights.

MRR: What do you stand for?

D: What I stand for is pro-education and anti-religion. Anti every single religion. That is what causes most of the problems throughout the world and the only cure for religion is education.

MRR: Don't you think you can be educated from religion?

D: No, you can't, because religion is just brainwashing bullshit.

MRR: But isn't everything a form of brainwashing: the media, the way you're brought up, etc?

D: But the thing with religion is that people just believe in falsities en masse. There are millions and billions of people who believe things that aren't true. People like to believe ln religion because they need faith because they don't understand other things so they just bracket it under "magic" and that's all it is.

M: Everybody's got something they can put their faith in.

D: What can be healthy in believing in untruths?

MRR: It's not black and white. It's not believing or unbelieving. It's being unsure.

D: Why should you not be sure? All the facts are all weighed in one direction. The reason there are organised religions in all different societies is that it keeps people working within a set of boundaries.

M: In India for example, there are two main religions; Sikhs and Hindus and without these religions India would be ungovernable. People stand in line and are prepared not to question, not to change their circumstances. They think God will make things better for them.

MRR: But who's to say that isn't the right way to live? If they want to believe in something that they have believed in longer than this country has been around, who's to say that they are wrong and we are right? They might be happier and more content that way. I don't really think it's living a religion, it's living in their tradition.

D: That's fair enough. People are free to believe in whatever they want. But religions don't work that way. They work on the idea of conquering people. You base your beliefs on a certain set of information. You should be told the truth about things. You don't want to be pacified because you're better off not knowing things. You should know the facts before you make your choice.

MRR: Is there something in human nature to Change of subject. What do you think of the state of the mainstream English music press?

M: As someone who used to read the music papers every week, if you stop reading them and come back to them you realise how ridiculous the whole hype involved in it is. These days, especially with the indie scene, the two main music papers both try to make out their ears are so close to the ground that they are the scene.

MRR: I feel that they're being cynical about everything. They're trying to prove to themselves that they've got the power to start up a craze. It's like the whole media set-up. They're trying to influence people and they are. That's where the power is; the media is the religion of today.

M: I suppose it's down to music en masse doesn't sell anymore so they are still bracketing music as much as they can and searching for something that will sell. There is such a turnover of new scenes that they're just trying to pin-point something that will sell their paper.

MRR: But at the same time do you want to appear in those papers?

M: Yeah, obviously, to help sell our records and the only way people are going to put our records out are if they sell.

S: There is no way to sell records if you don't get covered by the national press. Whether you agree with what they are doing or not, we're all part of the same system.

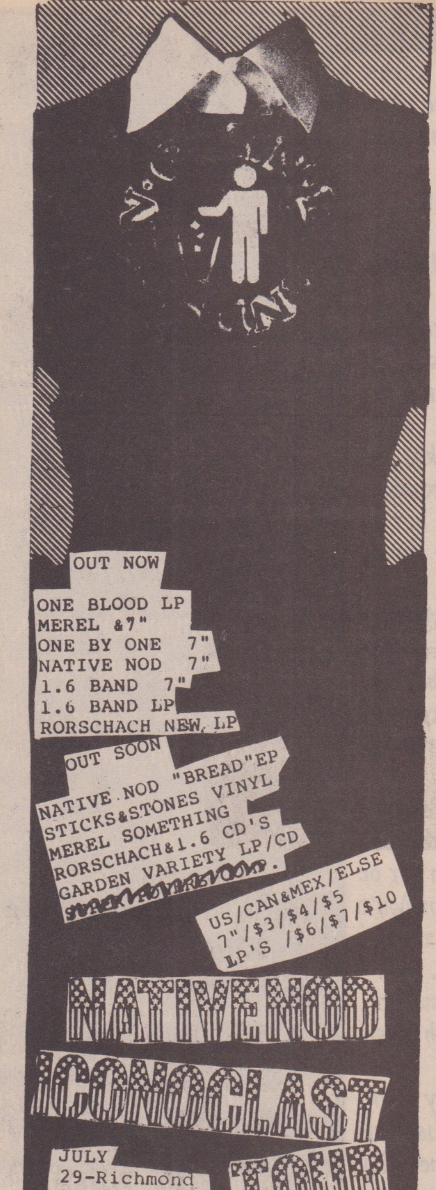
MRR: But your first LP (*Losing It All*) wasn't covered by the national press and that sold quite well.

N: No, it didn't.

MRR: Finally, how would you describe Wordbug's sound?

M: That ones easy. Buffalo Tom meets Dag Nasty meets Nick Drake!

For band information/details on all releases, write including an IRC/SAE to: Wordbug/ 45 Baker Street/ Exeter, EX2 5EA/ U.K.



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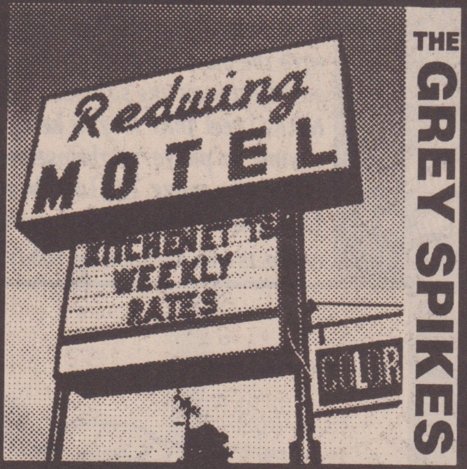

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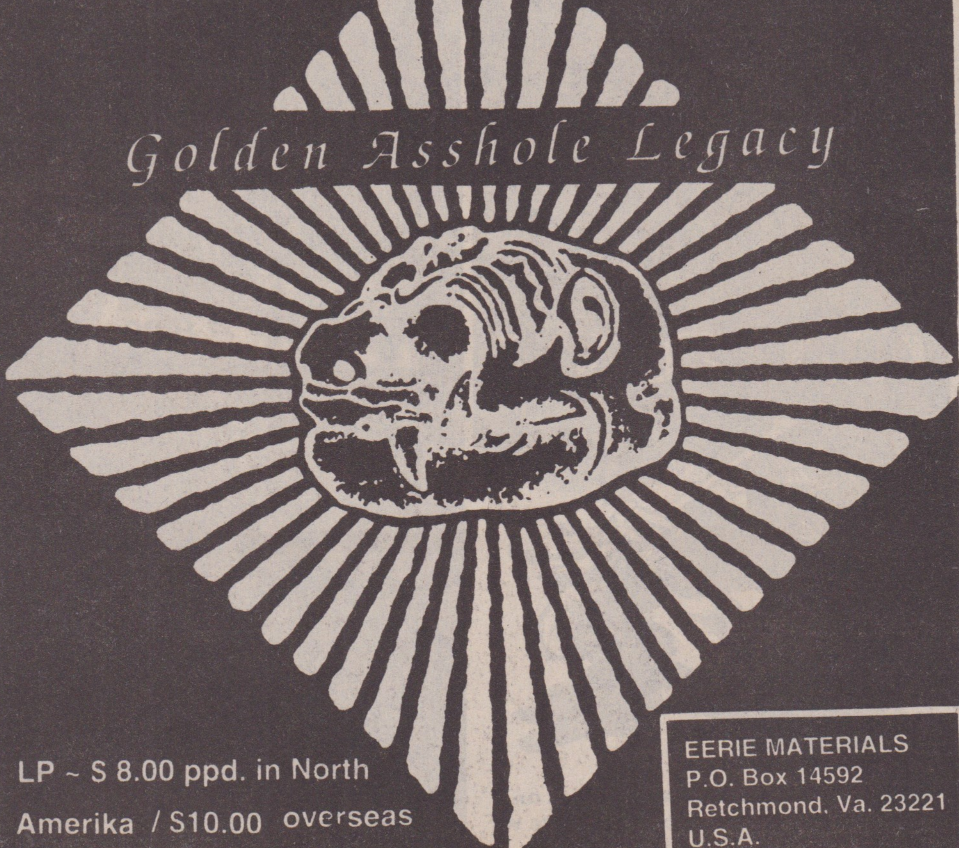

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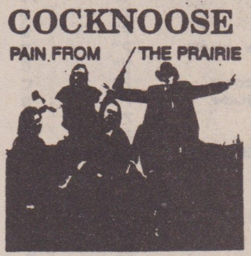

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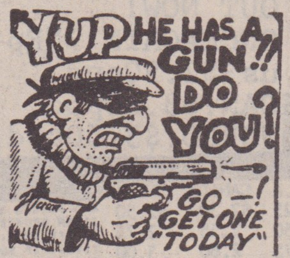

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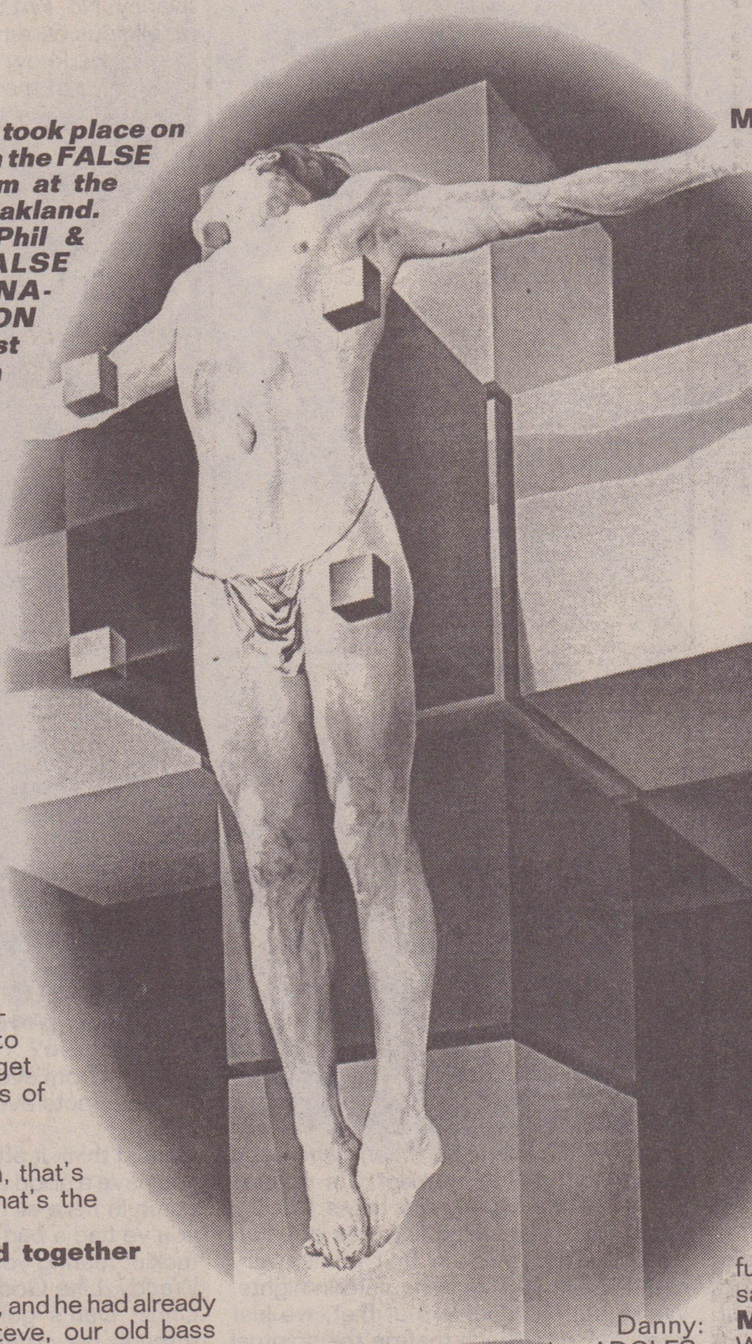


This interview took place on April 17th, 1993, in the FALSE SACRAMENT room at the Paradigm in East Oakland. It was done by Phil & Kirsten after FALSE SACRAMENT, NAKED AGGRESSION and friends had just finished drinking a keg of beer.

MRR: Who's in band and what instrument do you play?
Wendy: O.K. me, my name is Wendy Niles and, let me see, I scream and I play clarinet.
Thel: Thel Dominici, I play guitar.
Danny: Danny Fraser, I play the drums.
Chris: Chris Frazierl play bass.
MRR: How and where did the band get started?
Danny: In the swamps of Virginia.
Wendy: In the mesquito, fucking mesquito land. How did we get started? We took lots of drugs one night and..
Danny: No no
Wendy: Oh, come on, that's how I got started. That's the truth.
MRR: Who played together first?
Thel: I met Danny first, and he had already been playing with Steve, our old bass player. And then we hooked up with Chris.
MRR: Come over here closer so this recorder picks up.
Thel: I met Dan first, I bought some acid from him at the Virginia Beach Theater. Actually it was at 17th street. It was at a club that was happening, they were doing a bunch of..
Wendy: ...stars?
Danny: It was during the ADOLESCENTS, by the way.
Wendy: Gasp! not the ADOLESCENTS
Danny: It was at the Metro and the ADOLESCENTS were playing.
Wendy: Damn, that was the first show I ever saw too.
Danny: It was the ADOLESCENTS and they let me sell acid out of their fuckin' Winnebago.
MRR: What made you decide to start playing music together?
Danny: At a party
Thel: I met Dan at a party and Dan was stripping and one of my friends bands was playing and I was playing his guitar because he got a new guitar and the band had taken a break, and I started playing some SLAYER and someone turned it up real loud and Dan just went..
Wendy: ...nuts
Thel: Playing drums, he went crazy
Wendy: So then they were a three piece.
Thel: Actually, after that it was probably another year before we hooked up because we were both kinda fucked up at the time.
Wendy: Danny and Steve played in a band called RESURECTION that was cool shit too.
MRR: When did Wendy and Chris get involved?
Wendy- After all that, what happened? Oh yeah, then I always hung out with them and I sat around and was bored and I listened to them. Again, acid is mentioned. We would take acid and they would trip out and I would sit there listening and I would get bored so I said fuck this, I gotta do something too, so I sang.
MRR: How did you meet them?
Wendy: I knew Danny since middle school, and Steve too, our old bass player.
Danny: We all went to the same school except Chris.
Wendy: But Chris went to school with Thel at some point.
Thel: Me and Chris played together a long, long, time ago when I first started playing.

Wendy: So our old bass player Steve, things happened and Chris joined the band like a year ago.
MRR: How did you get out here?
Wendy: We drove
MRR: How did you end up in beautiful east Oakland?
Danny: Actually, it was west Oakland first.
Wendy: On 14th street man. Danny: And Peralta about 4 blocks from where Hewey Lewton got executed.
Wendy: Yeah, it was like Huey Newton, say it right man.
Danny: It was Huey Newton.
Wendy; You said Lewton.
MRR: Why did you come out here?
Thel: Because New York was too cold.
Wendy: We wanted to move somewhere because like Virginia, it's a cool place but as far as music..
Danny: Standstill as far as music.
Wendy: And we wanted to like do something
Danny: Virginia is like military, go, go, military motherfucking government.
Wendy: Bush, fucking Republicans, aargh!
Danny: Navy, Army, Air Force, it's all there, Langly, fuckin' Norfolk, and fuckin Fort Houston.
Wendy: About 20 million bases.
Danny: So it's like a military town.
Wendy: We were just freaks.
MRR: Were most of the people at the shows in the military?
Wendy: Sometimes, but there's freaks there too, just because this place is crazy.
Chris: There were some pretty cool bands there.
Thel: All the bands there were fucking awesome.
Danny: But it's just not a very accessible place.
Wendy: Nobody was as self motivated as people in California are. Everybody was depending on someone else to do something for them. Where out here it's like, well we're gonna do this, we've learned a lot out here about putting out your own stuff, and putting out T-shirts and shit like that.
Danny: Plus, the East Bay is a mecca for awesome music.
MRR: On that note, how would you describe your music?
Wendy: We wouldn't, we'll let other people take what they can from us.
MRR: What do you sing about?
We

We're [illegible] not pop-punk, I wouldn't go so far as to say that.
MRR: Is it spiritual?
Danny: Oh certainly. I mean, when you talk about spiritual content, it's nothing that's routine. Spirituality takes like the whole idea, like taking chances or whatever, we try to reach that point every night, but it only happens certain nights. We're not the deciders of that, we just keep trying to reach that on the spiritual essence. But we play because we love to play and as far as the lyrics, I would say they pertain to what is happening today when you watch the globe.
MRR: What does the name FALSE SACRAMENT mean?
Wendy: We're a fuckin' Satan worshipping, heavy metal band. Just listen, FALSE SACRAMENT, doesn't that sound right.
Danny: No, that's not true.
Wendy: That's a joke.
Chris: Sounds like a speed metal band.
Danny: FALSE SACRAMENT stands for the people that hang out at the Paradigm, and every other underground hole in the world.
MRR: Are you making fun of religion?
Danny: No, FALSE SACRAMENT is like a religious ceremony and false is just like false, know what I mean. But that's not the context that I see it as, and I'm sure it's not the same context Chris sees it as, it's just the title of our band, everything else just develops. It represents people, true people. Or trying to be true. It's a whole difficult thing when you talk about truth and trying to be true because...
Wendy: Because we're all hypocrites.
Danny: Yep, FALSE SACRAMENT means, this is what I would write, it means trying to achieve the truth.
MRR: Then how does all your personal lives affect your music?
Thel; It's from everyone's personal experience affects everyones musical experience.
Chris: I think it affects it a lot, because if you have a good day then you're going to come in here all happy and goofy, and if you've had a bad day you're going to be fuckin' tearing your instrument up man.
Wendy: Like Godzilla, grrr
Chris: Dan's going to poke his sticks through his drums, I'm going to rip my strings off my bass, and Wendy's going to, you know.., and Thel's just going to get crazy. So I think personal things really has a lot to do with it.
MRR: Was it like that on tour?
Danny: Yea
Wendy: What?
MRR: If you had a bad day on tour, would you have a better show at night?

Wendy: Tour was a good thing, because sometimes I would like lose my voice and feel sick, but then we'd play and it was like a healing process.

MRR: So your music is like a venting form?

Thel: I think so because most of the nights I feel I've played best, it's been when I've had the worst kind of day.

Chris: It's definitely an outlet to let off the aggression.

MRR: So that's what comes out through your music?

Danny: Yep, that's the punk part about it.

Wendy: It's sort of like a NAKED AGGRESSION.

Chris: It's not really the same every night, know what I mean, it's the same songs but whatever we're feeling makes it different.

Danny: I think our band is one of the more inconsistent bands because our moods are so swingy, it's always a fusion of moods, like somedays Thel will be on it and I'll be off of it, and Chris will be on it, you know what I mean, it always fuses, and that what I mean when I say we try to achieve that place where we're all together in that day. Those are the special moments, when were all of us are going in the same direction and communicating. There are days where we do play and someone's here, someone's there and it's not functioning even though we're playing the same songs, it's not functioning.

Wendy: But that's cool, if everything was routine, what I call 4/4, it would be boring.

Chris: It does make it interesting, especially if you see us one night and then see us another night, it's totally different.

Danny: Right

Wendy: It is, Chris: And like Danny says, we'll be playing the same song..

Danny: But the energy levels are different.

MRR: Is your music improvisitory?

Wendy: Well, everynight we try to do improv, just to see where each of us it at. We improv and feel the vibe of everyone else. It usually works out because we can tell if we're on or off, but that's not always true, sometimes the improvs work better than songs we know and shit.

Danny: And sometimes we'll play shitty improvs and actually play a decent set. It's always experimental when we go to play, we're not a typical rock n' roll band that comes out and says "hello everyone, are you ready to party" it's not about that, we go out and we have to.. Wendy: Capture the moment

Danny: Yeah, it's just as exciting for us to play as it is for anyone to watch us because we don't know what's going to happen.

MRR: Describe your recent U.S. tour?

Wendy: Life on the road is so hard man, I hate it *(jokingly)*.

MRR: Was it a good time?

Thel: People responded awesome.

Wendy: I hate it so much.

Thel: I was totally surprised by the way people responded to our music and all the cool people we met. It was fuckin' awesome. I didn't believe that things would go over that well. It was pretty magical the way everything happened, there were hardly any problems at all.

Wendy: We were really lucky.

MRR: Did any shows get cancelled?

Wendy: At the end of the tour we had 2 shows cancel, but we played like 52 shows in 60 days and we did this tour with SCHLONG.

Danny: Is that a correct figure?

Wendy: Yes.

Danny: Is it?

Wendy: Yes.

Danny: Alright

Wendy: We went with SCHLONG, they're on a 10" with us, and they showed us the way to tour, I must say.

Danny: I would have to thank SCHLONG, it was their tour and their record.

Wendy: And they totally risked everything, they put us on all the bills, they toured with us the whole way.

Danny: We met them at a party and they just totally decided they liked us. First of all, it was going to be their record, but they made it a split 10" instead. They were totally cool and let us tour with them. It was awesome.

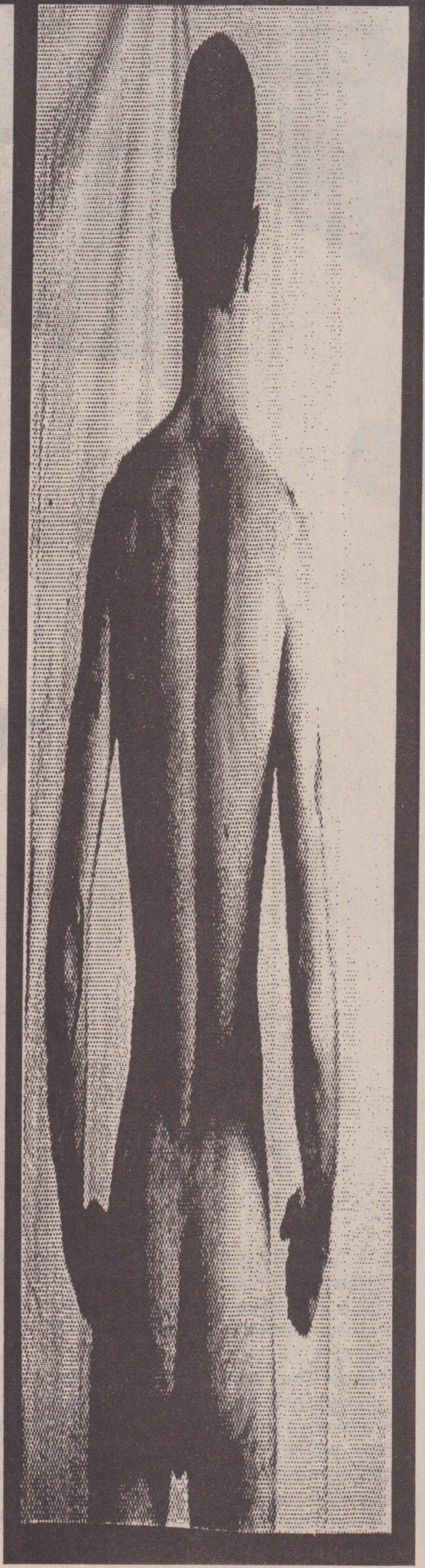
MRR: Who set up the tour?

Wendy: David Hayes did almost all of it, I did half the east coast, most of the east coast actually, that was cool. It was fun. It was a great time. I can't wait to go again.

Chris: Everybody that we played to or stayed at their houses, they were really good to us.

(ego.)'s interviewed were Charlie Adamec and Mike Bullshit. Joe Martin asked the questions. February, 1993.

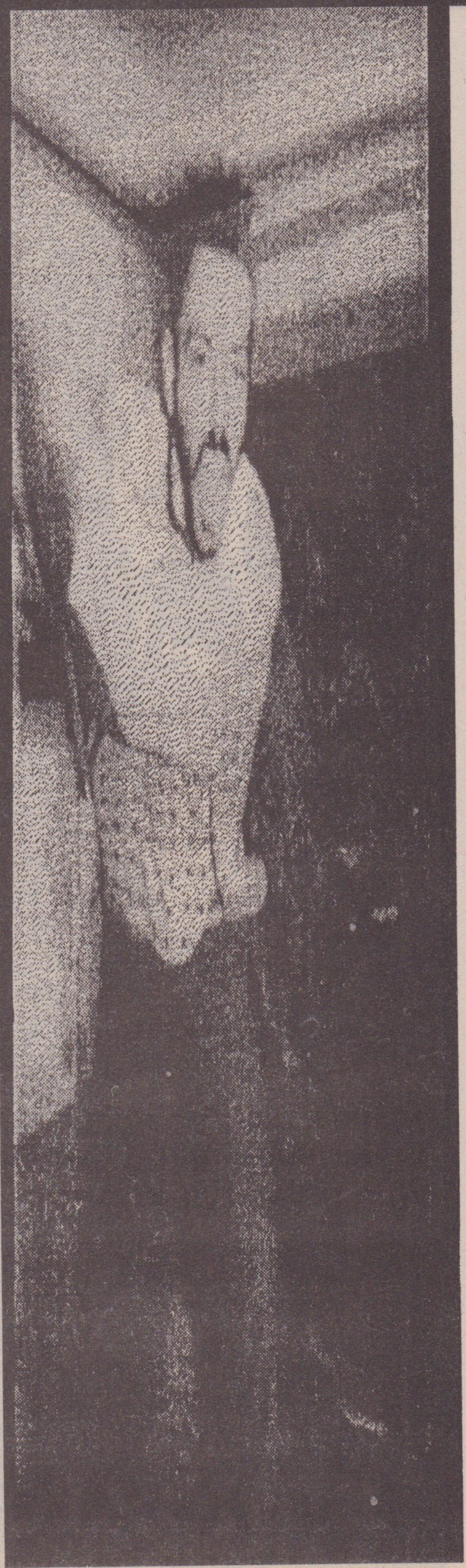
MRR: Considering that you've only been together three and a half weeks in total and have already done a mini-tour (with a second one planned for later this year) and have 2 records out, do you consider yourselves a real band or just a project?
M: Last year I thought it was just a project because we just practiced once, went into the studio and then played a show and that was it. But this year it seemed to come together. There was more communication between us. It felt more like a band to me .
C: Yeah, we definitely discovered that we were a cohesive unit that was riding ideologically, as well as personality-wise, on the same wavelength. The idea of being a band, for some reason, worked out. Just for now, me and Mike both live about a thousand miles away from each other, and Dave's a full time student and all-out rocker. It makes it kind of difficult. But at some point in time I would like it if the band were together more than 2 weeks per year.
M: Maybe a month, two months. I can't imagine being a full-time band, though. I'm not really interested in that at this point.
C: No, not into the regularity rut. But, a little more than the "Bagels and Spades" amazing weekend tour, 93.
MRR: The 2nd EP seems to be a regression lyrically from the lessened emphasis on issues as displayed on the first EP. Why the return?
M: Well, I think for a little while I was kind of on this "emo" thing and just wanted to express myself a little differently than I did with GO!. I looked back to the first (ego.) record we had done, and with us being a studio project and "semi-band", I realized that I couldn't stand behind (ego.) in any way. I couldn't even do an interview because it didn't seem to say anything. Being in Europe, I got more polarized on certain issues, and in general, I like saying things. It makes sense.
C: Being in a band like that...cold oatmeal for breakfast just doesn't do much for ya (*laughs*). I like the format that (ego.) has-the personalities, the way (ego.) presents itself as a different type of band- but I still like lyrics that have more to say than just words on a sheet.
J: You already have plans to get together and tour and do another record sometime in the future.
C: Yes. A west coast tour in August of



this year.
M: Another record...probably not till 94.
MRR: Would (ego.) ever do a 12"?
M: It's possible. It's something to think about for the future. For me personally, it's hard to write that much material. I tend to write really short songs, so if we were to have a 12" with 20-25 minutes of material, we would have to have to have at least 20 or so songs. That' s a lot for me to write.
C:That tells you almost the exact time length of each one of our songs. A little bit of simple math there. (*laughter*)
MRR: Explain (ego.). "EGO" is spelled wrong. Why?
M: Because (*pause*)...
C: I think the idea with (ego.)- it's more, with the lower case letters...take GO!- Two capital letters with a "!". A very direct, minimal , in your face type statement, short and abrupt, but packing a lot behind it. The idea of GO! was very ...
M:...Do it!...Short and to the point. (ego.)'s a little more relaxed, settled. It's more laid back and abstract. The "( )" deals with self awareness, but without a lot of hype.
MRR: What issues is (ego.) currently focusing on?
M: There are a lot of issues that we're concerned with right now. One is the issue of animals in captivity: existing in cages--such as in zoos, or in people's houses. Another issue is cigarette smoking, the subject of the song "Slowly and Painfully" (how smokers will die). It was inspired by various people in the hardcore scene, like Rorschach, who have a strong yet personal anti-smoking message, as well as from our hatred of smoke.
C: And also Drastic Solutions.
M: I also try to bring up a little about various struggles for independence and social revolution in Eastern Europe. That's something that's been on my mind for a while.
C: And Eastern Queens.
M: And the East Bay. One point we didn't get a chance to mention on the (2nd) record is drug legalization.
C: We were actually of thinking of using hemp paper for the cover.
M: Hemp paper is better.
MRR: It is.
M: Yes.
C: Thank you, Joe.
M: No one in (ego.) really does drugs. Dave might smoke pot, I don't know. That doesn't really have anything to do

(ego.)

with it.
C: No.
MRR: The cover of your first record wasn't exactly the way you wanted it to come out.
J: The record label took some liberties.
M: Yes. Stand As One in France decided to print its own artwork, including a picture of me taken in Paris which has nothing to do with (ego.). In some ways it's pretty embarassing. The lyric sheet and labels were also either drastically altered or completely changed. As an artist, it's very important for me to retain artistic control because to me what I design has a certain meaning. I've always been kind of anal about my graphics. The record is out and there' s nothing I can do about it.
MRR: Did you talk to the label that'll be putting out the second EP to make sure that ...
M: Yeah. It's weird, because I've dealt with 11 other labels and this was never even a question that had to come up. But it's a learning process. People fuck you over and then you know the next time.
MRR: Are you all vegetarians?
C: Yes.
M: One vegan, two vegetarians...to go.
MRR: On the "Bagels and Spades" Tour recently you played an Anarchist benefit in Philadelphia. How did you feel about Anarchy?
C: Neat-O!
M: The Anarchist coffee shop they have there is a really cool. It's called A-Space. We don't consider ourselves Anarchists. Myself, I think it's a little idealistic and naive. Since I can't imagine it working for more than very small groups of people, I think it's not very realistic or pragmatic. There are aspects of anarchist theories I think can be implemented practically. On the whole, I think it's kind of irrational, because it doesn't take selfishness and the human condition into account.
C: I don't take such a negative stance on it. I think I take a little more positive outlook towards it, a little more optimistic than Mike takes it. It is a little unrational, especially in America. The probability is small. But on the other hand, cynicism towards it doesn't help small communities and centers that are springing up.



M: That's kind of what I mean. On a very small level, great. Once you get over a certain population level, I don't think that you're going to have the mutual respect needed for anarchy to work.
MRR: Was the benefit for the Anarchist community that they have in Philadelphia?
C: It's for a gathering they're going to be having in either late June or early July. I guess they want to make a national thing out of it, so they needed some money to do that, to rent the hall. They're good people and are working on it seriously, and I hope everything works out for them. I just wish we could have drew more people, helped them more, not mooch as much of their food.
M: The people in the squat did have really good bagels.
C: Yeah
MRR: What sights and tourist attractions did you see on the Tour? Did you really fondle the Rocky statue?
C: What can I say? The Bronze is very anatomically correct. Very, very anatomically correct. Let me stress that they did not call him the Italian Stallion for nothing.
M: Of course we also saw the Liberty Bell and I think Charlie put boogers on the window. That was pretty classic. My favorite was going to the Philadelphia Art Museum because the fountain in front of it had these huge, beautifully scultured bronze animals. You could see the fur and hooves and you can sit on them. Bison, bear, moose, etc.
C: And in terms of being a physical fitness oriented band, the three of us did run to the top of the steps as Rocky demonstrated in "Rocky I." It did not take us three attempts to do it. Successfully in the first try. I was pretty proud of us for that.
MRR: Mike, are you planning to buy a guitar soon?
M: No, no, I think it's much easier to borrow guitars. I'm not much of a guitarist. It wasn't really until I started playing that I realized that I really *love* playing. Unfortunately, I don't know how to do it

(ego.)

very well, so I need people to help me tune and stuff. Having a "guitar tech" is fun, though.

MRR: PC. The term Political Correctness. I know both of you feel strongly about the way people use that term .

C: It definitely has a whole meaning now in society. It is unfortunate to see so many people in the punk community embrace the obvious right-wing conservative media version of things.

M: It's gotten to the point where you almost have to excuse yourself if you say something anti-racist or anti-sexist or pro-gay and lesbian. "We're anti-racist, but not in a PC-way." It just seems silly.

C: The thing is, this is not something that came within, as a reaction from the punk community to something that's wrong in society. This idea of PC as being a police monitoring of language is not something that's just formed as a more liberal or radical reaction, but as a reactionary right wing conservative movement trying their hardest to stamp out new more liberal approaches towards language.

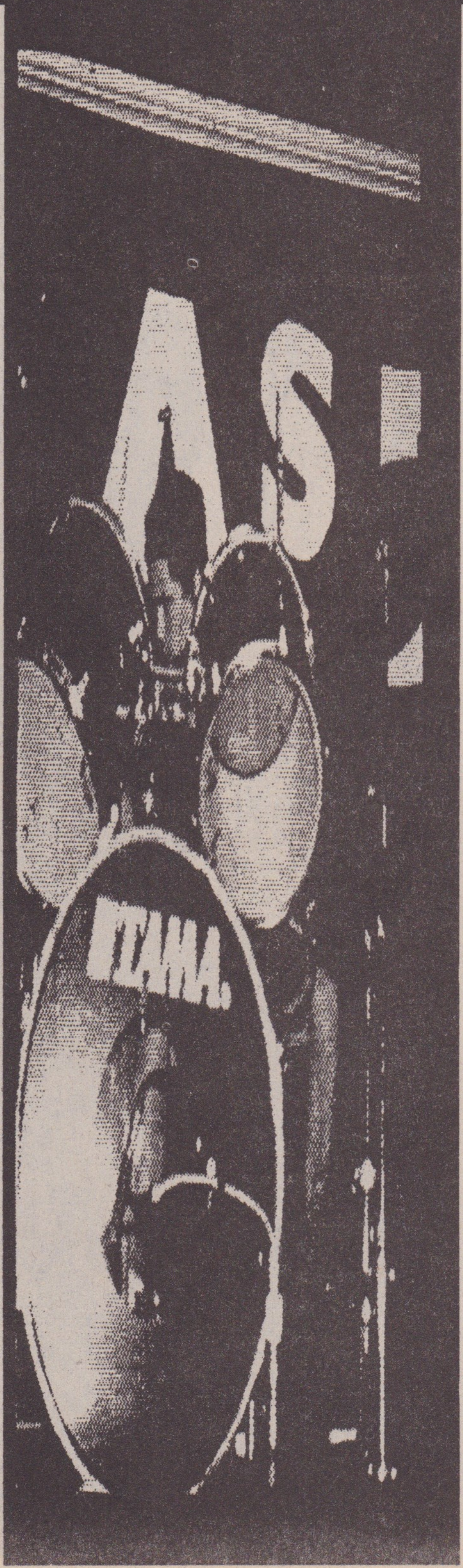
MRR: It's just basically a way to trivialize something.

M: Trying to invalidate liberal thought. It's a problem.

C: I think basically the most difficult thing that's approaching us now is the corporate death burger.

MRR: We spoke before about the legalization of hemp. Do you believe in the legalization of all drugs? In New York, a needle exchange program recently started, where junkies can bring in and exchange needles. A lot of people thought that would mark an increase in injection of drugs.

M: I think it's really important to break down the word 'drugs' and clarify exactly what we mean. There are some drugs that are illegal that are not addictive and are not harmful to humans, such as LSD and marijuana--that's one category. And there are highly addictive, harmful drugs that are also illegal--like cocaine, heroin, etc. It seems that all too easily these two are thrown in together. People get arrested for having marijuana,



just as they would for having crack. The first point is that seperation. Since the word "Drugs" has become a buzzword, the "War on Drugs" becomes a war on *any* drug that's illegal. The first step, in my mind, is to legalize the ones that are not harmful and addictive, mainly acid and pot. That frees up a lot of resources, I think, both in people who wouldn't get harassed over trivial things, and economically as well. I do have problems with the legalization of everything.

MRR: A lot of straight people see the legalization of drugs as advocating them, which it isn't.

M: I don't exactly feel that way. I just think that with cocaine and heroin, it doesn't really bother me if people can't get them, because they're harmful and potentially very addictive. If they're harder to get, I'm not losing any sleep over it.

MRR: But you do think that the needle exchange program is...

M: Yeah. I totally support that.

MRR: You're concerned with gays and lesbians in the military.

M: Yeah. I think it's a gay and lesbian civil rights issue. Whether people support the military or not doesn't concern me. It's really a question of homosexuals being free to make our own decisions and decide what's best for ourselves.

J: Bill Clinton?

M: I'm glad he won, yet I find it hard to listen to one of his speeches without giggling.

J: Were you able to vote from Germany?

M: I'm still not a registered voter. I probably could have. It is conscious decision, though I don't know if it's the right one or not. I think I would feel like a real dick if Bush would have won.

C: I agree.

M: Charlie agrees.

MRR: Staunchly agrees.

The second 7" EP, "es kommt von selbst," is on Spitbrother records (Germany). The first 7" EP, "form as function," is on Stand As One Records (France). Write (ego.) c/o The (ego.) Bust-a-Move Word Up Posse/ PO Box 3458/ Berkeley, CA 94703.

Mersault

MRR: The name Mersault, how did you come up with it? D: It's the name of a protagonist in a novel by Albert Camuse "A Happy Death." I really like his novels and took the name for my band. **MRR: How long have you been a band?** D: A year and a half. **MRR: Do you play live often?** D: Yes, often. Basically once or twice a month in the Tokyo area. **MRR: Your sound is very diverse, you seem to draw from many different influences. What type of things inspire you musically and/or lyrically?** D: We each have our own favorite bands. For example Chao likes hardcore, she's from a hardcore background actually. This Kazu is really abnormal. He doesn't know Van Halen and other big bands. Two years after he began playing drums he still doesn't know the members of the Rolling Stones. He's really strange. C: Currently my favorite band is Babes in Toyland. K: I like The Who. **MRR: So how did you all meet to form the band?** D: Chao and I have known each other for six or seven years. I knew she played bass so I asked her, I didn't know what she was into, what her favorite music was, there was no bassist in the band so I asked her to the play. He Kazu and I were in school four years ago and he didn't know music at all. He had big muscles though so I asked him to learn to play drums and something worked. **MRR: Do you plan to release any records or CD's soon?** D: No, there's no money and the music we play is difficult to attract fans. **MRR: What are the bands long term aspirations?** D: We'd like to play in foreign countries but we have no money. **MRR: What type of jobs do you have?** C: I work at a club. K: I work at a bar and also drive a factory. **MRR: How often does the band practice?** D: Twice a week, four hours each time. We can't afford to practice more than that. **MRR: How long have you been playing your instruments?** D: Ten years. K: Three and a half years. C: Seven years. **MRR: Outside of the band do you have any hobbies or collections?** C: Cooking, cleaning my room, washing... *(laughter)* D: I like to draw, and write novels. **MRR: Really? Have you been published?** D: No, I've written three novels but I'd never show them to anybody. **MRR: Have you shown anyone?** D: No, but I think I should. **MRR: So how did the Mersault article in Doll magazine occur?** D: There was a guy we know who had a friend on the Doll staff and he told his friend about us. So I sent him a tape. **MRR: What are your favorite Japanese bands?** D: Gastunk. C: Gastunk, G.I.S.M., Execute, Outo. **MRR: That's interesting because those bands don't seem to reflect in your music very much.** D: When we compose a song we never make it like someone else. We just feel something and make it a song. Chao likes hardcore but we will never be hardcore band, Dr. likes bands from the 60's but we will never be like 60's bands. **MRR: If you ever toured America what band would you want to tour with?** C: A hard sounding band. D: In Japan we always play with different bands. At our last show the other bands were blues, but we're not blues. Sometimes we play with heavy metal bands so we find it very difficult to get together and play live shows with other bands. Basically, we don't care what kind of bands we play with. We will play with any kinds of bands. If we can play, that's great. **MRR: If you could have one wish, what would it be?** C: A boyfriend. K: A free life. D: To return to a primitive society. There's too much technology. In the meantime we use music as our release. Hitting our instruments and crying out is all the music we need. You don't need words to reach people. ***Mersault would like to hear from people around the world, they may be reached at: Dee Takahashi/ Charm Todoroki 1201, 8-7-17 Todoroki, Setagaya-ku, Tokyo 150, Japan.***

Photo: Ritsuko Sakamoto

An interview with Mersault by Devon Morf, Naomi Hirakawa, Myron Seth Isaacs and Jimbo Matison. Interviewed at Manabu's apartement on April 4th. All members of Mersault; Dee - guitar/vocals, Chao - bass and Kazu drums were present. Mersault are one of Tokyo's more challenging and progressive bands. Musicianship is the back bone of this group, whom at times show strains of No Means No meets more traditional rock. An interesting band, to say the least, as well as some of the nicest people you could hope to meet.

LUNGFISH

John Chriest (bass), Mitchell Feldstein (drums), Daniel Higgs (vocals), Asa Osborne (guitar), were interviewed separately in Holland on Friday 19th and Saturday 20th of March during their European tour with Circus Lupus. Interview by Frank Laack. Many thanks to Weena for the translation work, and Françoise Lepers for the photos.

MRR: So, uh, the first question I'd like to ask you is about the name Lungfish.

Daniel: Right.

MRR: And, uh, what it means.

Daniel: All the name really means is what a lungfish is, which is a bi-elemental fish, has lungs and gills. You can find them in Africa and the Amazon river basin and in the Mississippi. There's no other conceptual meaning other than that. The word was just picked at random pretty much... not at random but when we tried to think of a name for the group, we all just sat around where we used to practice and our bass player, John, just started reeling off all these unrelated words, and that's just the one we picked, so it has no other elements.

MRR: I'd like to know how you write your text. What makes you write it.

Daniel: Rather than having an idea that I try to put words around to describe the idea, I get the words first. So the words just come and if I take notice and sit down and write down what is coming in my head, then I have a song. You know, of course I influence how the words come out, I think a phrase comes to me and then I consciously think of another phrase to follow it. I'm not describing ideas or concepts, I'm just recording the words that come into my head and then people put ideas around them afterwards sometimes or even I do, and that's about it.

MRR: In the sound of Lungfish, there is a predominance of the bass?

Daniel: Right, that's true. John doesn't always play within the parameters of the traditional bass players' role, you know, which is to be more of a rhythm instrument, so he tends to really explore it and sometimes tries to make sounds he's never heard before on it. Or maybe makes sounds he's heard before but that he never heard himself make, and with the music being fairly sparse it gives him room to try and fool around a little more on the bass.

MRR: Yeah, but you can have the bass and the guitar as well together, but in fact, you put the guitar a little bit down lower.

Daniel: You mean on the records or live?

MRR: Live.

Daniel: Yeah, well I think the guitar, I mean I'm not that old, but from the time I've been listening to rock music, I think the guitar kept getting louder and louder. The electric guitar is now considered the backbone of any sort of rock'n'roll related music, and there's really no reason why the guitar should be any more predominant than the drums or the bass guitar or the vocals or the keyboard or whatever else you might have to play. Maybe it's sexier to watch someone playing guitar or something, I don't know, but for some reason the guitar has become, the main instrument. We like the bass to be heard, you know, because we think that John plays bass in a very pretty way, so we would like to make sure that it gets heard rather than just a lot of bass being felt. The tones are so low that you feel it--we'd like to feel it and hear it, you know?

MRR: Who writes the music?

Daniel: Everybody that plays their instrument comes up with their part and you never know how a song will get initiated sometimes. Anybody can introduce a sound that could eventually evolve into a song. Sometimes it's Asa who has a guitar riff or John or Mitchell beating on the drums or sometimes I provide a vocal melody first, you never know. Sometimes songs just happen by accident, while we're tuning up or something. But all the songs are written by the group; we all take criticism from each other or ideas from each other.

MRR: Do you consider Lungfish as bringing something new?

Daniel: Not necessarily, that's not our goal. Our goal is to play the music our way and the way you arrive at it. How you play music has a lot to do with what you were brought up listening to--everything from the first songs you heard when you were an infant, and if your parents played music, that's the first songs you heard,. Plus you hear all those other sounds--the sounds of running water, all sorts of sounds depending on your neighborhood, industrial sounds or bird songs or any kinds of music is going to influence

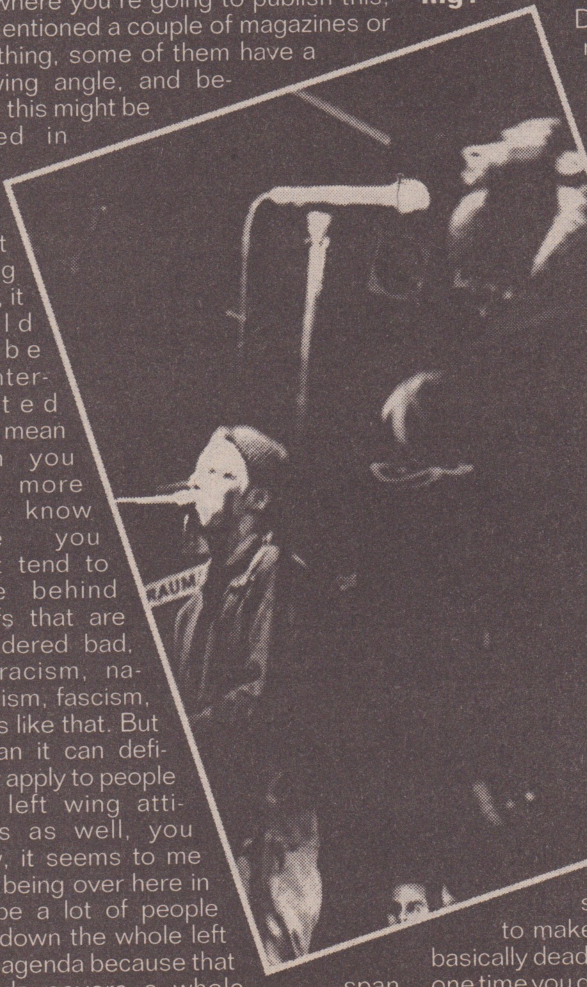
the way you make your music. Accepting that you can't ever really break away into a purely individual sound and the way I see it, why would you want to anyway? I mean, if you're playing music that is just completely your own and has no ties or connections to any other music going on, I can't see how it would be pleasurable for anyone to listen to it, except yourself while your making it, you know what I'm saying? If you're going to make music for people, unless you're taking some conceptual, contradictory stance where you're trying to make people hate your music--which some people do, they try to make music that will displease people. We're trying to play the prettiest music we can. As to whether it sounds like something else or not, the goal is not to be like something else and the goal is also not to be not like anything else. Creativity could start anywhere, but say it starts with music. Something inspires a musician to play music, the musician goes and play his music and if he plays it in a respectful fashion, respectful to the music, then maybe he will inspire someone who hears it and that person will apply that inspiration to what they do, whether it's being a plumber, or an ambulance driver or a painter or a teacher, a soldier, you know, anything. And then if they do things in an inspiring fashion, the inspiration spreads, and when you're inspired, I think you feel useful, so I think it's important to feel inspired. We're only trying to give back what we've gotten from others, to keep it going full circle. I don't think anyone in the band thinks we have a unique special gift that's going to change people's lives or something.

MRR: I'd like to speak about one song, which is "Partheno Genesis," and I'd like you to explain to me what it means.

Daniel: As far as the words are concerned, Partheno Genesis is a biological term that means, you know, when an egg inseminates itself--it's not a male part, a female part. I just sorta got stuck on that picture, of this sort of self-generating core, that needs no outside influence or coupling with a complementary reciprocal other part. It has other implications I think, like it hints at war and it hints at religion and it hints and hints and hints but, you know. I hinted because I had no more to say about it at that time, you know, I hinted because all I had was a notion of was an hint, so it's not real specific and real direct, because I wasn't thinking in real direct, specific terms.

MRR: In the significance you put in your words, are there things or ideas that come in more songs, things you really like to express always, or things you like to focus on?

Daniel: I think there is a consistency to everything I write and the words I sing, just because I made them all up. I didn't make up the words, I put them together in combinations that they come out in, so there might seem to be some topics that come up now and then, and that's probably a result of what some of my basic interests are. But as far as any particular message, the only one I ever crystallized into a specific statement is that trying to sing honestly about being dishonest, to sing in a way that maybe committed right then, and then the next minute what you believed could conflict with what you believed the minute before and allowing that to be okay--like not being afraid to be a hypocrite because a hypocrite is, I think the best you can be a lot of the time. Some people get stuck on their beliefs, whether they're political or religious or social or anything else, out on their habit. They get proud about their beliefs and then they feel guilty if they steer away from those beliefs. They have a personal attachment to beliefs and that can be unhealthy, especially if what you learn and what you know would start to make you see that what you believed was incorrect for you. It's time to sever that and let go and go believe something else. That goes for left wing and right wing too. I'm not sure where you're going to publish this, you mentioned a couple of magazines or something, some of them have a left wing angle, and because this might be printed in something with a left wing angle, it could maybe be interpreted that I mean when you learn more and know more you might tend to leave behind beliefs that are considered bad, like racism, nationalism, fascism, things like that. But I mean it can definitely apply to people with left wing attitudes as well, you know, it seems to me from being over here in Europe a lot of people gulp down the whole left wing agenda because that agenda covers a whole span of different topics and issues and you have to believe in them all in the proper way to be a member of the left wing group. But if you support a lot of where they stand on most of the issues, but you veer from them on other issues, well then you're in "no man's land", you have no political identity. And people over here seem to go after a political identity a lot more than a lot of Americans I know. I don't think either way is better or worse, they're just different modes of expression.



MRR: I'd like to speak about the cover art of your LPs; did you choose it or...

Daniel: The band chooses it. Somebody has an idea, and if we like it...we only have a couple records out, so that's only a couple times that's happened, so, yeah, we don't have...

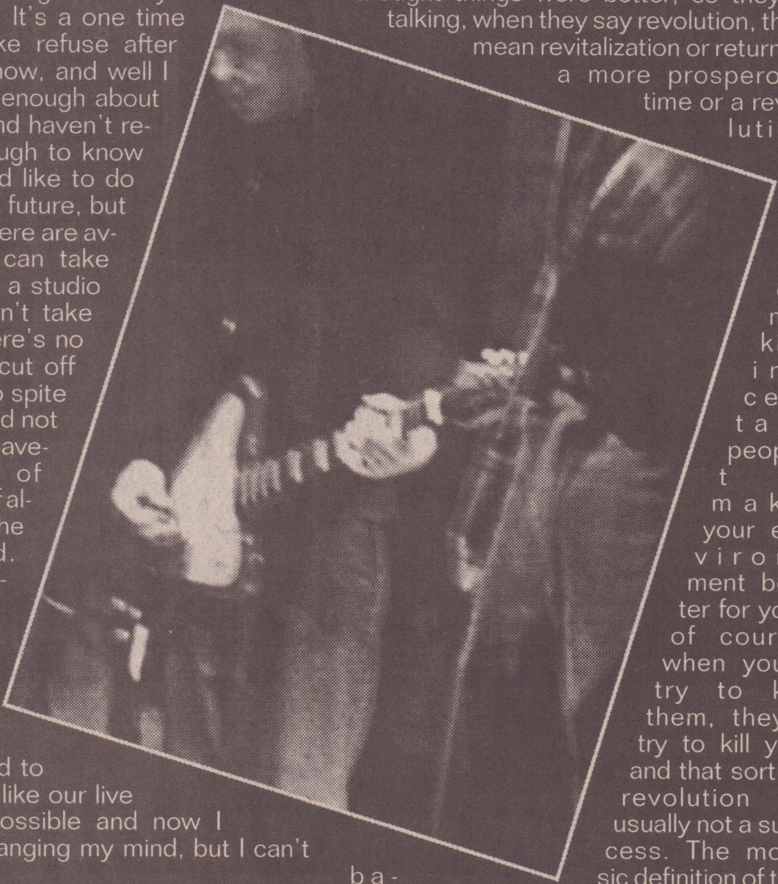
MRR: It comes like your words, just uh...you like it.

Daniel: Yeah, like the last one was a picture of a reflection of trees on the water. We all liked the photograph, we like trees and we like water, we like reflections of trees in the water, so we thought it be a good album cover.

MRR: Do you think a live recording is better than a studio recording?

Daniel: Well I used to, but now it depends on what you want to record. If you want to try to capture the sound that happens live, of course a live recording would be a best. But the only way to get a live recording like that is to record it at a live performance, where there are listeners and there's people playing music. If you try to get that live sounds in a studio, from what I've seen and heard, it's very difficult. And maybe that's a good signal that it shouldn't even be attempted. Admit you're in a studio, admit you're going to make dead music, because it's basically dead after it's recorded, it's that one time you did it and it goes down on the

tape and that's it. It's not really reversible or anything, you can manipulated the sound of it and fool with it, cut it up or play it backwards or whatever you want, but you can't change the way it was played. It's a one time deal, it's like refuse after that, you know, and well I don't know enough about recording and haven't recorded enough to know what I would like to do with it in the future, but obviously there are avenues you can take recording in a studio that you can't take live, and there's no reasons to cut off your nose to spite your face and not take those avenues out of some kind of allegiance to the live sound. We had developed this attitude that if it was going to be good in a studio, it had to be as much like our live sound as possible and now I might be changing my mind, but I can't say for sure.



MRR: You have something to say about the way you move on stage, and maybe the whole band, but you first?

Daniel: I move however I happen to move on a particular night. Some nights I don't move at all, some nights I do my stupid little dance. I just do whatever I feel like doing from moment to moment, so sometimes it's not always the most entertaining thing to watch.

Mitchell: We don't put on an act.

Daniel: We do put on an act as much as everybody puts on an act when they leave their house, you know, your identity act, but we try whatever happens rather than turn it on and act like we're really into it even if we're not. Some nights you're not into it and then you're going to play in a way that it shows you're not into it. There's no switch you can turn off and on to make you really get into it and perform in such a way, at least we don't have a switch, I'm sure other bands have got the switch.

MRR: There's one word which comes often, it's "revolution".

Daniel: Revolution, yeah, well there's a lot of songs you hear the word revolution popping up in there, you hear it in public speeches, and it can mean all sorts of different things. It can mean, like in American politics they'll use the word "revolution" which often generally means to go backwards to another time when people thought things were better, so they're talking, when they say revolution, they mean revitalization or return to a more prosperous time or a revolution could mean killing certain people to make your environment better for you, of course when you'll try to kill them, they'll try to kill you and that sort of revolution is usually not a success. The most basic definition of the word revolution is circle, you know, so, I'm not meaning anyone of those particular sorts of revolutions, I just like the sound of the word revolution phonetically and it is a loaded word. I didn't even write those or two or three lines where that word comes up in "Come clean". They are actually from some lyrics that our good friend Alex and Asa, our guitar player, wrote for another project that they did, that they never played in front of people. It's called "The liberty Bell" and the whole lyric of the song was "Are you ready for a revolution? are you ready for a revolution? feed the birds, feed the birds".

MRR: Yeah, it's the same question for another word, which is "liberation."

Daniel: I don't have it all clear in my head, so, I can't really state it clearly, but I'm not sure, most people, including myself, understand what liberation really is. A lot of Americans consider themselves free and we are free--we're free to try to choose a way to make a living, and then if you make a good living you're free to spend your money in many different ways, buy many different sort of products and you're free to prosper financially if you have luck on your side, often race and sex on your side sometimes. So I'm posing a question more than just anything else, as far as when are we really free, and are we free already? Really, I don't know.

MRR: My first question for you Mitchell, is that you always drum the same way and it's quite repetitive...

Mitchell: Yeah

MRR: And is it made consciously ?

Mitchell: It's the only beat I know, I know one drum beat so I keep doing it through every song (*laughs*).

MRR: Did you learn to drum or have you been self-taught ?

Mitchell: Both. I took some lessons but I taught myself, too.

MRR: So the way you drum is only because that's just the way you drum and...

Mitchell: Right yeah

MRR: You don't do it...

Mitchell: On purpose?

MRR: I mean, you don't try to...

Mitchell: Fit the songs?

MRR: Yeah.

Mitchell: Well, I think there is a Lungfish style. I think I can play different beats but I think we got into a thing where it's kinda, that's our sound, and it's easier to play that way, so you don't have to learn anything else, just keep doing the same thing over and over and over again.

MRR: Asa, each time you play on stage, you change your strings and you clean your guitar and is it because of the sounds you want to have?

Asa: No, I change the strings because they break if you don't change them. I play very hard and I break strings every night, as you have seen. I always break the strings and I clean the guitar only because I sweat on it all the time, it makes it sticky, so...not very interesting, but...

MRR: Okay, when you work with the band trying to find a new song, what makes you keep a line you play and not one other?

Asa: Daniel, Mitchell or John let me know that that's a sound they want to hear again, and something that doesn't sound like a Lungfish sound--not that we have a specific sound that we ever try to achieve, but we know intuitively and with our hearts if something sounds like a Lungfish song.

MRR: Okay, have you been self-taught?

Asa: Yeah

MRR: And why did you choose the guitar?

Asa: I knew a kid who built a guitar when we were about ten years old, built it out of scrap wood and magnets and he lent it to me and I played on that thing.

MRR: I would like to know why you have choose to play bass ?

John: Well, I found that it's fun, I like it a lot. When I was little, when I would listen to the radio, it'd be the car radio and I always, when I listened to music, that's the thing that I got into, even though it was hard to hear the bass on the car radio, I really enjoyed it. I could imagine it in my head and when I listened to music when I was a teenager, I really got off on bands that had good bass.

MRR: And when you work with Lungfish and trying to find out a new song, what makes you keep a bass line?

John: I listen to what everyone's doing and and let it go. To me, ideas are songs, ideas in general, they're endless and for me it's the latching on to the idea or letting it go by, or once I grab on to an idea, try it out, if it doesn't work, let go of it and another one easily comes to take it's place. In this way I tend to think that from song to song, what I do is unique to that song.

MRR: Yeah, so when you play live, sometimes you, just play whatever comes to you?

John: Yeah, I guess in a way, you can call it structured improvisation, sort like jazz,--not what jazz has come to be, in a way it's already herded into dogma and preconceptions and I tend to think that the way I approach it is like people who just did jazz, back when. Within the framework of the song, there are many ways to go and whatever way the path seems to be opening up, I'd go with it. It's like when I'm playing, I can feel a bubble, like time itself changes. Sometimes it opens up and slows down and I can feel a little bit ahead of what's happening, I know what has happened, and I'm right there with it as it's going along so it kind of goes of its own momentum. It's not so much dominating it or being consumed by it, but being with it, one with it--I'm very much into zen approaches.

MRR: You spoke about jazz, and when I spoke with Asa, he is also listening to jazz, and blues I think. Has Lungfish something to do with jazz ?

John: Well, each person in Lungfish is very different from the other, we had met as people deciding to do music together, more than people doing music deciding to do music, so getting to know each person in the band has been like visiting another planet. I've very much respect for everyone in the band and, I like the differences, it's interesting to me. Some of us like certain kinds of music that the other wouldn't necessarily be taken with. We have the ability to, like go, there's things that hold us in rigid form, so that we can be flexible with one another to experience what we share, and the thing that we're sharing is the music, and it is such, it changes us, we kind of leave ourselves at the door, like clothing or a coat and that's usually what we are when we're not doing these, when we put our personalities back on and not to say we're emotionless zombies either but, it's quite passionate what we do. When we do the music, instead of having to talk about it or write a treatise or a declaration about what we're doing, we just do it. It doesn't require so much of an explanation at all because what they're doing is what they're doing (*laughs*), like when Asa is playing guitar I understand what he is doing, it's right there flowing by, and I'm right there with it. And the same with Daniel and Mitchell on drums. I understand individually and I understand it all together at the same time and that's a good place to be musically, and it's nice when everyone involved has a sensitivity to that moment and lets the moment occur. Musically we are different from one another,--I tend to like all different flows, like on different ranges of music--Devo, Brian Eno, Public Enemy, NWA, Residents, Front Line Assembly, Madonna, Prince, Weather Report, Miles Davis, Michael Jackson, The Beatles, Led Zepplin. Oh, and I do like Fugazi. Everybody asks "Do you like Fugazi". I like Fugazi. When we got together as Lungfish, the whole time that we played and we did our first recording, I'd never really listened to Fugazi, and then when Dischord signed up Lungfish, I got a chance to listen to Fugazi's stuff finally, and I like what they're about and I like their music. I like Circus Lupus, many different kinds, so much music, so much music. I'm really fascinated by Moroccan music lately, I like reggae music, I like the "nose" music that's done by the Eskimo men, and it goes on. Test Department, Consolidated, I heard them recently. I like them a lot, Consolidated, Acid House kind of stuff, I like that a lot, Revolting Cocks, like that. That's about enough.

MRR: About the lyrics, how do you feel what Daniel sings?

John: I like where Daniel comes from. When I started working with Daniel, musically I guess, he was doing poetry readings, this was between his first band Reptile House, and Lungfish. He'd do poetry readings and I said "Well, can I do some tape loops behind you, or record it ?" The reason I wanted to get involved was because I liked what his poetry was about, quite visual, presenting a lot of ideas and I'm kind of drawn to that absurdist stance in the same way that I'm drawn to zen type things, "nothing, everything", "I'm right and I'm wrong", I could say one thing and totally contradict myself in the next 15 minutes, and it's all coming from me, so it's all me and, "don't believe what I say, believe what I'm doing" or "don't believe what I'm doing, believe what I'm saying". I like that a lot, there's a wisdom in that to me, human beings were stuck with the "big brain disease", they have these big brains and if we don't use them purposefully, if we don't use our own brains, the brains will use us. It seems it must be used, it demands to be used, it's the "big brain" thing. I've seen all different kinds of permutations of the "big brain" reality, and there's a lot of people that the brain runs them rather than them using the brain, toward a more evolved sense...

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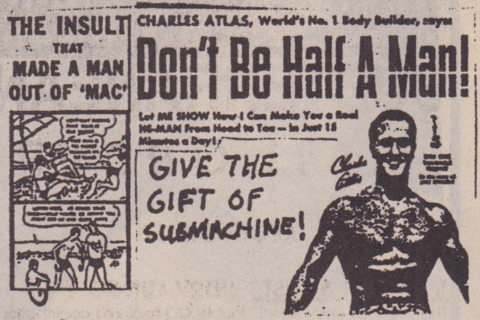

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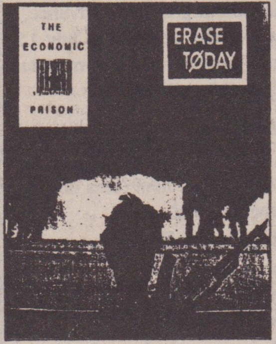

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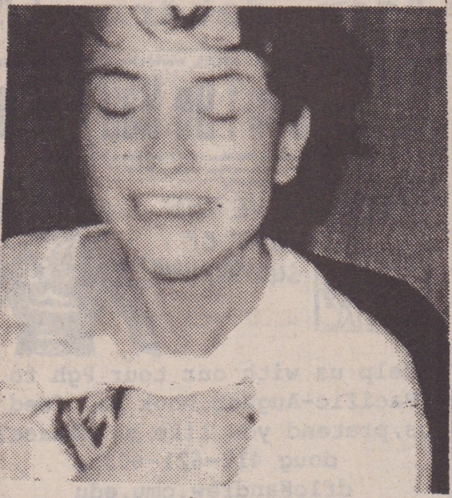

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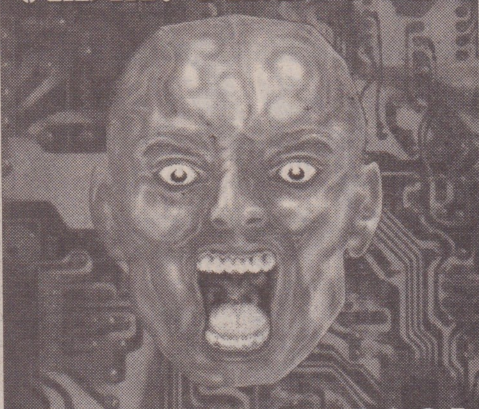

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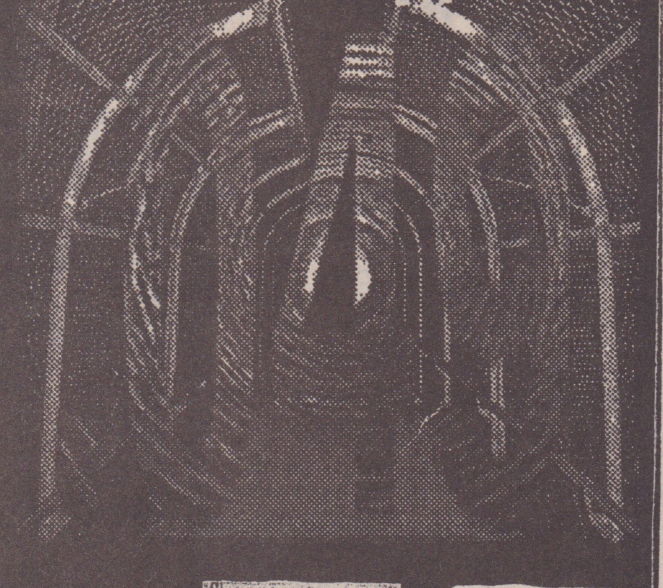

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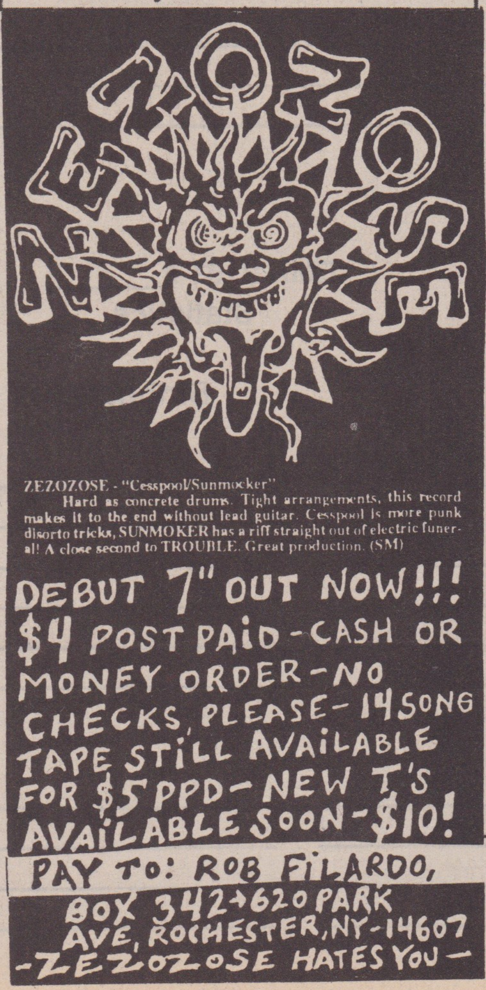

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Band			
Crew			

THE FOLLOWING INFORMATION FOR BANDS AND PEOPLE TRYING TO BOOK SHOWS WAS SENT IN BY MELANIE KAYE, A MEMBER OF THE BAND 'SMEAR', WHO HAS BEEN PUTTING ON SHOWS OF HER OWN IN TORONTO FOR QUITE SOME TIME.

USING AN ENGAGEMENT AGREEMENT

"This contract for the personal services of musicians for the engagement described below, made this ______ day of ______, 19____, between the undersigned purchaser of music 'employer' and musicians 'employee'."

(1) This opening sectin serves the purpose of clarifying who is who & what interaction there is to be between the two parties refered to as employer & employee when the transaction takes place.

(2) "Artist"— Who? (name of act[s])

(3) "Location"— Where? (name of venue & address)

(4) "Date"— When?

(5) "Age Restrictions"— A lot of bands feel strongly about playing all ages accessible shows. This confirms whether I.D. will be required to get in or if only required when ordering an alcoholic beverage.

(6) "Compensation"— This is a very important point, as the compensation a band receives often dictates if everyone is gong to get a per diem while on the road, having enough money to buy gas to get to the next gig & lets not forget having money to buy three square meals a day (gotta' stay healthy!)

You can get paid in several different ways. One, you should always strive for some kind of guarantee, if possible. If you can tell the promoter an estimated idea of your expenses and arrange to at least have them covered, this will insure a definite base to budget your plans on. A small guarantee vs. a percentage of net door sales, "strictly a door deal" (this one means you better pray for a decent turnout), a straight split, or a confirmed guarantee, are just a few examples of the deal you can make with whoever is going to pay you.

A lot of bands the first time around just cross their fingers & hope those that they are working with are honest, hardworking folks, that are going to try their best to come through.

But with all good intentions aside, you should aim at least to have your expenses guaranteed then negotiate for the gravy later.

(7) "Terms"— This is to understand when you've going to get the dough. Often when dealing with a guarantee there is no reason why the band cannot receive that amount before they play. Of if the arrangement is to get paid after you play, you need to know what exactly "after" means.

(8) "Payment to be made to"— Someone responsible for collecting the money.

(9) "Deposit"— A pre-paid amount sometimes necessary to help the band with gas money to get to the show.

(10) "Type of Event"— The type of event the promotor has arranged. (i.e. a benefit, an afternoon matinee, all ages show, etc.)

(11) "Ticket Price"— The advanced ticket price and the cover at the door.

(12) "Capacity"— The maximum amount of people the club can legally hold.

(13) "Set(s)"— The number of sets the band is expected (and agreed) to play.

(14) "Set Time(s)"— The time the band is expected (and agreed) to play.

(15) "Venue Accessible from"— This helps with load in. Sometimes the front entrance is not always the most convenient place to move the gear.

(16) "Arrival Time (Artist)"— This is the time the band is expected to arrive in town. Often the promotor will arrange radio interviews or other promotional appointments requiring the band to show up well before the soundcheck time.

(17)"Soundcheck"— Soundcheck time is arranged after load in with hopefully ample time to get the sound levels balanced before the doors open.

(18) "Doors open"— The Doors should usually open approximately one hour before the first set.

(19) "Other pertinent or helpful information"—

—By knowing the "ticket price" & the capacity of the club this helps the band & the promotor figure out the potential financially for that night.

—The promotor needs to know exactly how many people are in the band (including the crew) in order to arrange accomodatin & meals.

—Accomodation, meals, beverages or any extra arrangements is referred to as the "rider." All of this needs to be agreed upon in the contract.

—Going on the road can be a lot of fun but the more organized you are before you leave the

more smoothly the tour will go.

—The conditions of being on the road can be *very* trying on everyone's nerves, health & spirits. Try to plan for emergencies (some cash stashed somewhere or have someone you can call to get cash sent.)

—Try to respect that you are in very small quarters with a bunch of people that are as tired and as smelly as you are.

—Get a calling card. Making collect calls is very expensive, carrying around tons of quarters is not practicle, & ripping off someone by running up their phone bill is *not cool*!

—Going across a border? Do it legally? After all the planning of your tour you don't want to get turned away.

—But most of all remember after all the grief of booking your own fucking tour to have fun & ROCK OUT!!! Melanie Kaye

BOOKING A GIG CHECKLIST

(1) Make contact with the band, band's manager, booking agent, record label, etc.
(2) Have them send a complete promo kit.
(3) Establish a date.
(4) Establish a location.
(5) Figure out your budget.
(6) Choose your opening acts.
(7) Promote the gig!
(8) Make sure the band has all the info they need.
(9) Do you need working papers?
(10) Beware of huge guest list!
(11) Day of gig: bring band(s) to interview(s), soundcheck, open doors on time, have set times performed on time, count the door take, pay all your expenses, & now yoiu can relax.
(12) Don't forget the accomodation (are all band members & crew taken care of?)

EXTRA TIPS & HINTS

(1) Location:

When choosing a location some things to keep in mind: Does this band draw? What is the capacity of the room? Is it big enough? Too big? Will the room be suitable for this type of event? What is the security like? Do you need security? Is the P.A. suitable? Is it all ages? Do you want a hall or a club?

(2) Budget:

Compensation to be paid to the band must be agreed upon. Depending on many different factors both parties must come up with a fair fee. Some of the things you must ask yourself: How much it is going to cost to make this happen? If you do give a guarantee & that money is not made at the door, do you have that money to honor the guarantee? Is the band willing to play for the door? That being a risk for the band, can you as the promotor offer a small guarantee vs. a large percentage? Decide on a ticket price & figure out if $6.00/person x 100 = $600.00 will cover all the expenses.

(3) Promotion:

—Contact all local radio stations.

—Set up interviews for the bands.

—Make a press release (fax it, mail it, hand deliveries to media).

—Make a poster.

—Put them up (evaporated milt and water works really well).

—Make handbills (give them out at other shows).

—Request the bands material (get them more airplay on the radio or on T.V. if they have a video).

—Arrange "in-stores" (cool record store will help you with this)

—Do advanced tickets (this will indicate [sometimes] how the turn out will be)

—Make big poster for inside places (they won't get torn down)

—Request the band's material (to try and get them lots of airplay)

—PLUG! PLUG! PLUG!

—Get on the Blowhorn! (They'll tell two friends and so on and so on)

MAKE SURE THE BAND HAS ALL THEY NEED

—As soon as everything is verbally agreed to on the phone send the band a contract (& keep a copy for yourself) with everything written down everything will be clear & nothing will be forgotten.

Budget Example: (For An All Ages Show)
Hall rental: $200.00
P.A., soundperson & transport: $400.00
2 24's & 3 pizza's: $100.00
2 Security People: $50.00 ($25.00/person)
2 local band's fee: $100.00 ($50.00/band)
1 out of town band: $500.00
phone bill & 10% promotors fee: $150.00
TOTAL: $1500.00

—Beware of huge guestlists!

—Don't do it if your trying to make money (you hardly ever do)

—Be a good promotor & the bands will spread the word.

—Remember: it's normal to say "never again" (until the next gig!!)

Good luck, Melanie

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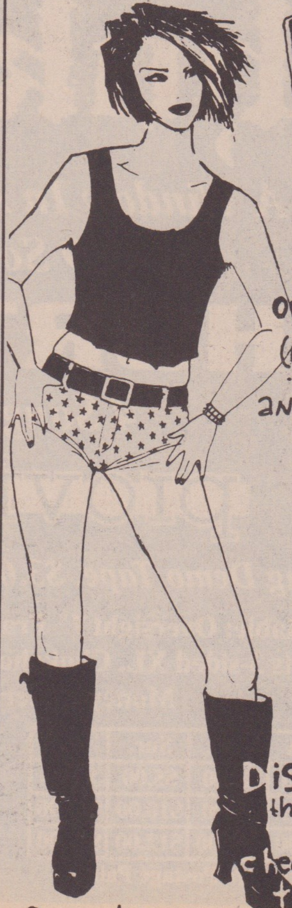

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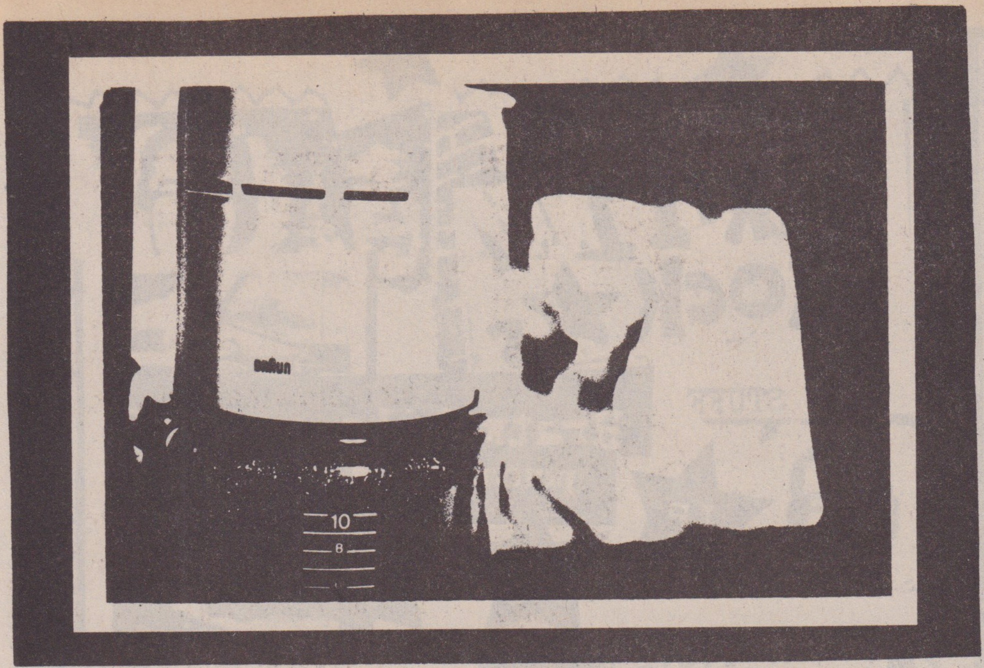

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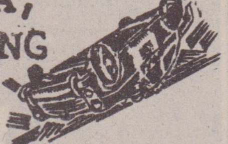

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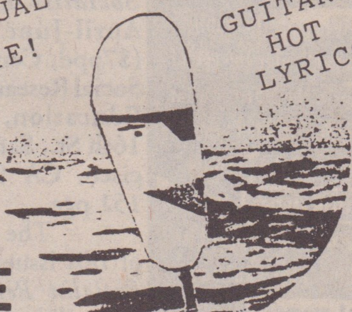

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BOOK REVIEWS

Reviews by: Trent Reinsmith (TR), Emily Soares (ES)

Bill Shields, *The SoutheastAsian Book Of The Dead.* (2.13.61, PO Box 1910, LA, CA 90078) 96 pages.

For those of you who do not know the name, the time has come for you to become familiar with it because when you take one glance at this man's writing you will never be able to forget it. Depending on your outlook on life that may not be a good thing, because Shields writes some of the most horrifying poetry and prose that I have ever layed eyes on.

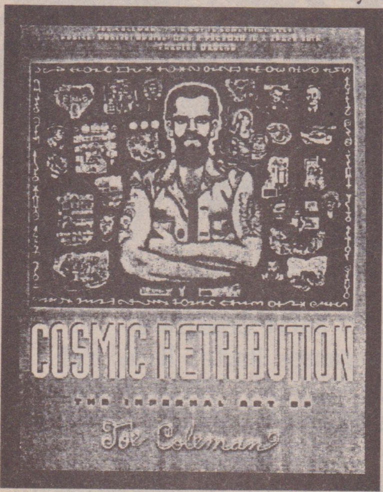
A Vietnam Vet who still lives the war every day, Shields is a force that can destroy you in a second. His writing places more emphasis on soul, emotion and truth than it does on style or art. That's not to say that his writng lacks style, far from it. Shields offers you a complete package and delivers squarely to you, straight between the eyes.

This writing is as real as it gets, as real as you may ever want it to get. The Vietnam War has been ereased from a lot of folks' memories, but Shields was there and his mind is still there in a lot of ways. Bill Shields is one of the thousands that lives that war every day. Luckily he can work some of his war out on paper and not just deal with it inside his head. This is a benefit to us all. It may help keep Shields a little saner, but his writing will drive whoever reads it a little closer to knowing(as if we possibly could) what it was like "over there."

These are the folk stories of the Vietnam Vets. Horror stories of the dead and dying of rotting from the inside out, dying a little every day, but never fully giving in to death's grip.

Don Bajema says that Shields' writing will break your heart, that statement is one hundred percent true. Bill Shields is the voice for the thousands that can't speak of their horrors and ongoing nightmares.

Bill Shields may be one of the trues writers living today. Any person that ever entertained the idea that war is romantic should be forced to read this. Read about the nightmares that started the first day there and still occur even today, years after the war has ended. This book is powerful beyond belief. Bill Shields is truly a voice that needs to be heard by the masses. (TR)



Joe Coleman, *Cosmic Retribution,* (Feral House, PO Box 3466, Portland, OR 97208-3466 or Fantagraphics, 7563 Lake City Way NE, Seattle, WA 98155) 136 pages.

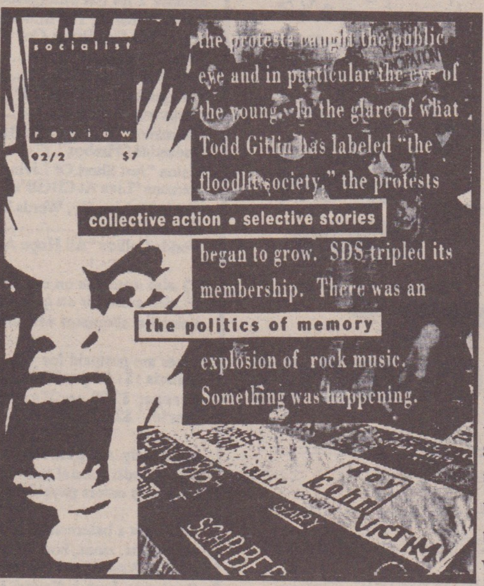
In the past few years there has been a big interest in "out there" artists, artists such as Robert Williams and Joe Coleman who represent a part of the mind rarely seen in so called respected art circles. Times have changed and these artists are now, if not repected, are at least being looked at as artists and not freaks. This book focuses solely on the work of Joe Coleman. His artwork has not only been shown in galleries worlwide, but has also graced the covers of books and an LP. His performance pieces have been featured in the Re/Search *Pranks* book and have also drawn attention to him on a national level for various reasons.

For the uninitiated, Coleman's art is like a bastard spawn of Robert William's work. The art is just as busy, but it's content is far darker and uglier. Coleman's art is like taking a look inside the mind of a possible serial killer or mass murderer. A mind filled with rage and hate for the human race and luckily for all of us he can take that rage and hate out on the canvas and not the human race. Each finished work will leave you staring for hours trying to figure out everything that is going on inside it. The work is just too good, a little evil, but good nonetheless.

The topics covered are dark and all look deep inside the psyche of Coleman himself. Raw art for a raw world. To see this kind of hate and rage expressed through painting is aweinspiring. As Coleman himself says, you can see the pain in *painting.* Coleman is one of the few folks in today's art world that deserve your repsect.

The main focus of this book has got to be the color plates that are so prominently featured. But they are by no means the only part of this book that deserve your attention. Also contained is a good interview with Coleman by Adam Parfrey of Feral House, some illustrated renderings of the lives and times of Carl Panzram, Jack Black, Boxcar Bertha and Paul Knowles. Some black and white renderings of Coleman's work are featured along with some graphite and paper work and an abundance of photos. But the jewel of the book is without a doubt the color plates, as I mentioned before.

For anyone that appreciates true art and not the swill that they are fed by the general public, this book is for you. Joe Coleman is a definitely a force to reckon with, in every way. (TR)



***Socialist Review,* April-June 1993 ($7ppd, Center for Social Research and Education, 2940 16th St., San Francisco, CA 94103) 151 pgs.**

The theme of this issue of the *Socialist Review* is "the politics of memory," and each of its articles evaluates the history and current status of a particular type of collective action whether it be the AIDS quilt, women in 60's politics, South Africa's anti-apartheid struggles, or in the case of Jeff Goldthorpe's "Intoxicated Culture," the tensions and development of activism in the punk scene. Goldthorpe's is a well-researched article, charting the history of American punk and its role in reclaiming grassroots activism from 60's nostalgia. Goldthorpe faces a difficult process, to piece together and explain to the layperson a culture whose very substance abhors academic probing and pigeonholing by "outsiders" and ethnographers. What's impor-

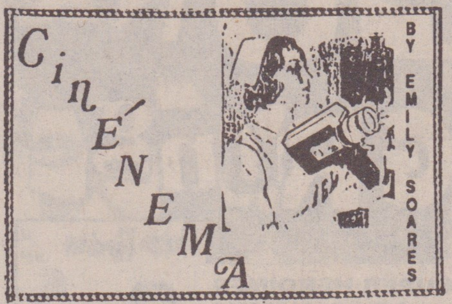
BOOK REVIEWS

tant about this article is not that it legitimizes punk and furthers the "shock to chic process;" rather, Goldthorpe puts together a coherent picture of punk's evolution and the ways that it has helped changed the face of grassroots politics. It's true that in the discourse of activism of the 70's and 80's there was never much legitimacy given to punk as a social movement. It was easier for the status quo and even remnants of 60's radicalism to dismiss it, as has Tod Gitlin, as "a deliberate, stylized, even aggressive blankness...in the presence of stylized violence." But as punk has pursued its own way lo these many years, it has created its own substantial countercultural space, not just for those who consider themselves part of a punk community, but for others whose struggles need a new answer to the methods of the 60's.

Goldthorpe looks at the way that the early 80's violence cropping up in the hardcore scene and the musical limitations of the original form had to crack open or disappear. Of interest here also is his mention of the way that hardcore devolved the role of women and gays in punk. Women didn't play as prominant a role in bands as they had years earlier, and the sort of white boy machimsmo of many suburban bands left little room for queerness. He cites the stylistic departure of many bands and the break up of others as the catalyst that pulled punk into a "post-hardcore" position. The question is not so much "is hardcore dead?" as much as what dominates most punk quarters at the moment.

Though it's necessary that there be no *one* answer to "what is punk" if its to maintain its dynamism, Goldthorpe does a good job linking together some of the events in punk's history that help define where it's going today. He locates the current postition of punk as an activist project (rather than a negationist one) stemming from the vaccuum left in the wake of hardcore rigidity, the identity crisis of positive punk, and the impact that groups like the Livermore Action Group had in inserting into punk protest methods the imperative to organize. He also talks about the role of MRR in providing a forum and a sense of continuity in the ever-evolving furor over what it means to be punk, and in creating a meeting place, a hingepoint for the international punk scene. The mid thru late 80's also saw an emphasis on community grow in the scenes scattered nationwide, propelled by the D.I.Y. credo which had by that time firmly taken hold. Additionally, the increased prominance of punk organized events such as Rock Against Reagan, the Anarchist Gatherings, and massive street mobilations for the Gulf War, heightened solidarity among punks of many communities, helping solidify an often ununified but nonetheless political voice.The punk community, however, managed to re-form 60's activism and collectivism in its own image, and it's this current incarnation of grassroots which gives punk protest its dynamism. Much of this transformation Goldthorpe correctly attributes to the anarchist face of punk politics, leery of the bureaucracy and dogma which weighed down and imploded so many radical enclaves of the 60's. Goldthorpe also discusses the way in which Homocore, Queer Nation, and Act Up have absorbed punk/anarchist tactics. Regardless of the percentage of people in these groups who consider themselves punk, their shared political methods encourage a return to the original gay presence in punk culture. Ultimately, Goldthorpe dissects the current history of punk in a supportive and productive way, emphasizing the vibrancy and possibilities of a culture that is still very much alive and well. Also good reading in this issue of *Socialist Review* are a piece on the AIDS quilt and one on the current state of South African politics. (ES)

MOVIE REVIEWS



The two men sit at the diner's counter talking about some woman named Sandra Jean. Their conversation is a little stilted. I feel like I'm eves-dropping, but I'm not sure if I'm really interested. Cut to four old cowboys sitting in a booth. They're recorded from a distance. These men are definitely not actors, and I'm definitely in a Jon Jost film. **SURE FIRE**, his newest, is Jost (veteran of American shoe-string masterpieces) at his best. It's a tale of Wes, a small town Utah megalomaniac, a guy who sells real estate and who's got big ideas to market off all those foreclosed properties to Californian's wanting to get away from the smog. And its a story of his school buddy Larry, who never really got it together, and of their wives and their children. But really a Jost film is as much about the stillness of the trees in long tracking shots, or of the road, or of that corral over there, as it is about the people who pass in front of the camera and speak their piece.

Wes is the kind of man who'll fix things in his friends' lives (coffee shop tabs, bank loans) partly so they'll be beholden to him and partly because he's just the type who gets things done. We get to know him more than we'd like to because he talks a lot and is prone to monologues punctuated with things like "How 'bout that for an A-1 sure fired winner?" He calls his quiet and long suffering wife "Partner" and manages to be comic, horrible, and fascinating at the same time. But everything we learn about these characters is part of the larger space that Jost's camera contemplates; it tends to go up into the ether to the point of view of an omniscient, suggesting there is a bigger power at play.

Jost is a filmmaker in the finest sense, in that he knows how to use the form to tell the story. Like most people's daily lives,the plot is quiet and unassuming and the dialogue is arbitrary. But the manipulation of the imagery in editing—black leader between the shots of a domestic quarrel in a sparse kitchen—increases drama to Greek proportions. Another scene has Wes' head superimposed, screen right, over a moving highway, thinking aloud: "Look for an edge, an angle. W-I-N. Eye on the ball." Then Larry's head fades in on the left side and they begin a conversation. This has got to be one of the most amazing scenes in film history for sheer creativity and tension.

With a multitude of ingenious devices, Jost makes the slice of life mean something universal, a feat rarely accomplished. And he's is an American filmmaker in the only decent sense of the word. What Scorsese has done to reveal the human condition amidst Urban sprawl, Jost does in the great outdoors. **SURE FIRE** embodies the displacement of people within mythic and wide open spaces, the sordid daily grind of a country covered with foreclosed properties, where the beauty is more often to be found in the scenery than the inhabitants, and the land is peppered with characters like Wes: maniacally optimistic and tragically flawed.

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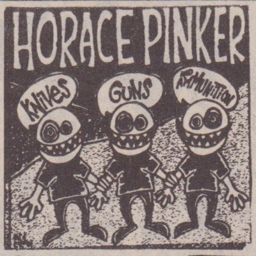

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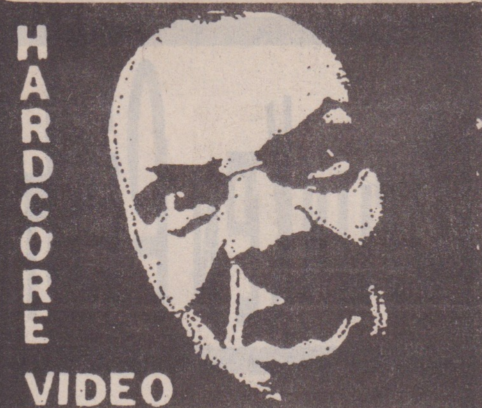

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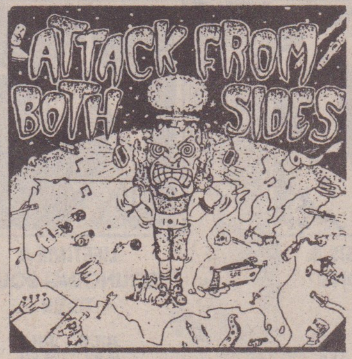

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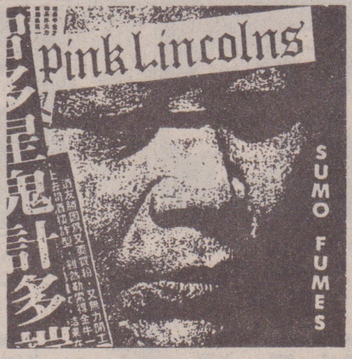

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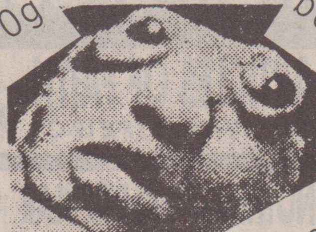

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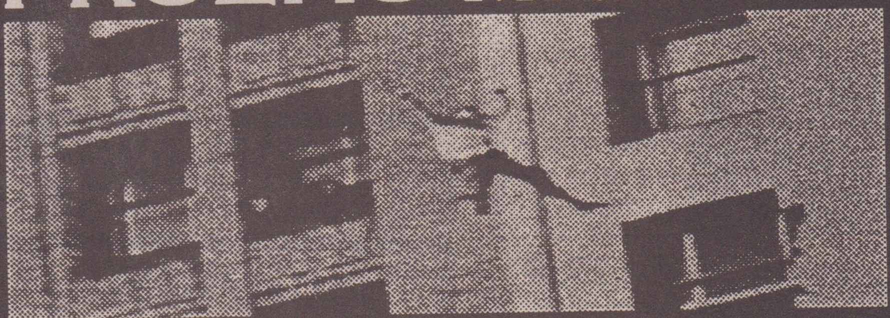

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YALTA HI-LIFE Comp LP w/ KAAOS,TERVEET KÄDET ,KTMK,VARAUS,ÄPÄRÄT & AIVOPROTEESI.......$12
VANDAALIT: Etsin & Tuhoan EP..............$ 6
" :Torakka 7"....................$ 5
" :Apinoiden Platta LP...........$12
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RECORD REVIEWS

Send MRR your release for review. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CD's, but just CD-only releases. If on vinyl & CD format, send us the vinyl. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (SB) Suzanne Bartchy, (JB) Jeff Bale, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (CD) Chris Dodge, (HD) Harvey Dent, (JD) Joe Donohoe, (LD) Lali Donovan, (KG) Karin Gembus, (WG) Walter Glaser, (SG) Stuart Graham, (LH) Lance Hahn, (MH) Michelle Haunold, (DH) David Hayes, (AI) Ayn Imperato, (MJ) Matt James, (KK) Kenny Kaos, (MK) Mick Krash, (ML) Mike La Vella, (SL) Sean Linwood, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (DM) Devon Morf, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (DO) Dan O'Mahoney, (OP) Owen Peery, (BR) Bruce Roehrs, (KS) Ken Sanderson, (SS) Steve Spinali, (JT) Jim Tracy, (EW) Eric Wilson, (TY) Tim Yohannan

Chris Dodge was in charge of assigning cassette and CD reviews for years, but finally got tired of it. Now Timojhen will take over the assigning of CDs, but no one else could take over the cassettes, and due to that and a shortage of reviewers, we will once again terminate our reviews of that format. For more news pertaining to this section (such as multiple reviews, or info on some of the new reviewers) see my column in this month's column section. Tim

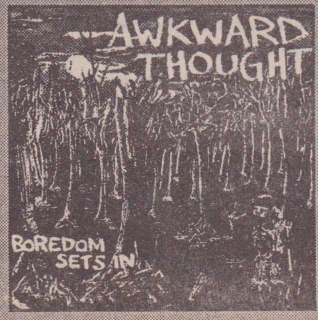
AGE - 2xEP
This band has its heart in the right place, my only complaint would be that lyrically, they come across a bit dogmatic. A tuneful hardcore sound, but really choppy, it's hard to get into a song; the vocals are raw and throaty - which always seems a step off with the music, the exception being on the faster paced stuff. The packaging is impressive, a little booklet inside the sleeve w/lyrics, opinions, and graphics. (SB)
(Equality Records, c/o Corey V. Villiez, IrisstraBe 19, 6700 Ludwigsshafen, GERMANY)

ALLOY - "Reading Blind" EP
The "Eliminate" LP was easily my favorite punk release of the last couple years so I charged into this review with high hopes. Bondi and company did not disappoint. "Reading Blind" is a slower, heavier melody which moves along nicely and the B-side is a crankier, live sounding rendition of "Eliminate". Satisfying as fuck, old people rule, it's just that simple. (DO)
(Engine, PO Box 1575, Peter Stuyvesant Stn, New York, NY 10009)

ALLOY - "Reading Blind" EP
Why is this being reviewed in MRR? Total waste of vinyl, as the once great edge of Vic Bondi has been dulled by too much time in the halls of "learning". College rock from a college professor. (TY)
(Engine, PO Box 1575, Peter Stuyvesant Stn, New York, NY 10009)

APT. 3-G - "Punk Machine" CD
Portland punk with two ex-POISON IDEA folks. You can definitely hear the influence of that band, 'cause much like POISON IDEA, this is fast HC with a punch that nicely mixes stupid punk lyrics, with some reasonably bright ones as well. Lots of snarling, and pissedoffedness, this cooks. (LD)
(Bitzcore, GERMANY)

ASOCIALE - "Novum Comum" 45
"No Politics Just Oi!" Oi oi oi oi. Sing along with these Italian guys who hate slimy bourgeois and idiotic politicians. Only the bass player for the 4 SKINS can save us— "Hoxton Tom for President!" Dedicated to lots of skins around the globe. Oi veh. (EW)
(Havin' a Laugh, ITALY)



AWKWARD THOUGHT - "Boredom Sets In" EP
Listless metal-crap-pseudo-punk with little to nothing of interest. It goes fast, then slow, guitars wank, pud is pulled. The title is most appropriate. (BR)
(Nawpost Records, PO Box 245, Buchanan, NY 10511)

ASTRO ZOMBIES - "Viva La Vulva" CD
Subtitled "Or How I Learned to Start Tooling for Anus," this is an anything goes mish-mash of samples and punk rock art damage for the discriminating listener. Reminds me of countless different bands at different times, mostly the BUTTHOLE SURFERS (in their prime) and PSYCHIC TV (at their weirdest). Drop acid and enjoy... (ML)
(Verb Records, 291 Devoe St., Brooklyn, NY 11211)

BABES IN TOYLAND - "Playtime" LP
A live slice of BABES IN TOYLAND. This album tells the truth wimpy, out of tune, screeching vocals, the shit you all beg to hear. They've been played, they've been paid, now they've lost their props. Cash in and break up! (SM)
(Gum Records, AUSTRALIA)

BASTARD KESTREL - "Stench" EP
I don't mind noise, especially when the noise contains covert melody or structure, but there's noise I can't stand, noise that can be nothing more than annoying. Usually this expresses itself in the form of free form guitar jazz but once in a while it might get swept under the umbrella of free form punk. These guys for example. Between saxophone and bastard guitar chords I just couldn't get into it. Maybe you will. (JD)
(Ark, PO Box 2879, London N7 6DF, ENGLAND)

THE BATH - tape
Japanese HC at its finest, raging, spastic bursts of rampant insane noise. Very well done and I hope they get vinyl soon. They want to trade Japanese punk records for Adidas. (EW)
(Rock on Fire, 5-12-38-102, Mihara, Asaka City, Suitama 351, JAPAN)

BEAN/BECK - split EP
BEAN is... uhh... rock, I guess. Pretty boring with Junior High style lyrics. BECK is one guy with an acoustic guitar and a harmonica. I wonder if I can trade this at the record store? (DH)
(Flipside)

BELREVE - "Nothing/The Sky is Falling"
BELREVE specializes in mid-tempo punk that's so thickly recorded that sometimes the vocals get submerged by slightly overmodulated guitars. Engaging — and reminiscent of bands like the SHOP ASSISTANTS, sans female vocals and the irresistible tuneage. (SS)
(Anyway Records, 1992B North High St., Columbus OH 43201)

BIG 'N - "Musket" EP
Music with a driving repetitive beat complemented by distorted bass and megaphone screamed vocals. A cross between STEEL POLE BATH TUB and NOMEANSNO. The prevailing feel of these two songs makes it seem that side A and B are nearly extensions of one another. (MK)
($3.50 ppd: Spontaneous Combustion Records, 3943 Cumnor Rd, Downers Grove, IL 60515)

RECORD REVIEWS

BLANK - "Headwound" tape
This is like HUSKER DU meets the TREEPEOPLE...maybe. Sometimes way more intense than either of those bands and sometimes as light as SUGAR. Not what I expected from Vermin Scum, but they put out the HATED LP, I think. It's good just not what I expected. (OP)
(Vermin Scum, 76 Summerfield Dr, Annapolis, MD 21403)

BLOOM - "Crush/Rail"
Here's some alternative pop aimed at college radio. There's not much to recommend it, least of all originality. The singing is mediocre, and the production is poor. (MC)
(Bloom, PO Box 13353, Albany, NY 12212)

BRACKET - "The Giant Midget" EP
This California outfit is at their best on the two songs here where they sound like GREEN DAY. I mean they really pull it off. It's not like an imitation, that's just what they sound like and the songs are terrific. Pick it up. (MC)
(Bracket, PO Box 305, Forestville, CA 95436)

BORN AGAINST/UNIVERSAL ORDER OF ARMAGEDDON - split EP
Chaos in a brown paper wrapper. (Literally). First UNIVERSAL ORDER OF ARMAGEDDON, which is fast, hard noise all over the place. These guyz are crazy and chaotic, yet catchy, all simultaneously. But they sound suspiciously like BORN AGAINST which (surprise) are on the flipside. Really, without the lyrics you'd never know which was which. The B- for BORN AGAINST- side hands you a little interlude with Sam growling all over it with bits of chaotic musical meanderings thrown in on "I Am an Idiot." Angry, sobering lyrics on this one. Well, I'd get this release, even though it's got a picture of a *clown* on the cover (I thought that was illegal, for humanity's sake). (AI)
(Gravity, PO Box 17052, San Diego, CA 92177)

BRAIN DEAD - "Lost Somewhere In The Horizon" tape
Says it was recorded way back in '88. Sounds like it too. Calls to mind any number of bands that were prevalent at the time. Slightly metal HC with songs about moshing, cop killing, and suicide. Fun, but nothing exceptional. (NN)
($5 ppd: 11021 NE 123rd Lane #C208, Kirkland, WA 98034)

BRATMOBILE - "Pottymouth" LP
This all-girl trio plays very basic, often stylistically spare mid-tempo punk with sung/spoken/yelled vocals. While their instrumental sound is garagey and often really interesting, the songs often lack the requisite focus to make this style work. (SS)
(Kill Rock Stars, 120 State St. NE #418, Olympia, WA 98501)

BRATMOBILE - "Pottymouth" LP
Kiddie garage with offbeat lyrics. While it's fun to a point, the over-reaction of the "in-crowd" makes me step back and wonder why they aren't as ga-ga about their garage antecedents (see any of the "Girls In The Garage" comps from the 60's, or late 70's SLITS, or even neo-garage types like THEE HEADCOATEES, RED AUNTS, etc. (TY)
(Kill Rock Stars)

BRATMOBILE/VERONICA LAKE - split 45
Another Simple Machines "Working Holiday" single; I like the concept. BRATMOBILE belts out a short uptempo number sung in Thai, in honor of Asian heritage month. VERONICA LAKE reveals a smooth soft enjoyable tune called "Ascension Day". Really nice. (WG)
(Simple Machines, PO Box 10290, Arlington, VA 22210-1290)

BRATMOBILE/VERONICA LAKE - split 45
VERONICA LAKE would be better off dead, like their namesake. Really boring, folky shit that brings out the John Belushi ("Animal House") in me. BRATMOBILE are only slighly more animated. (TY)
(Simple Machines, PO Box 10290, Arlington, VA 22210-1290)

BRICKYARD - "The Whipping of Children & Dogs" tape
A full length retro hip, cool, rock out, grunge, flavor of the week shit! Rocking tuneage in the likes of TROUBLE, MUDHONEY, with MIKE MUIR style vocals! I declare hunting season on retro rock bands. (SM)
(2399 Bacon Berkely, MI 48072)

BUTTHOLE SURFERS - "The Waco Kid" EP
Here's a great piece of forest green vinyl, recorded live in Detroit 1984, when they were worth seeing. Quality is not as good as the PCPPEP, but definitely listenable and much better than some other bootlegs. Vocals and squeaky saxes come strong through the muffle. The music is strictly in the style of the first record. The classic "Cowboy Bob" is on one side and the reverse,"Holyman," is pretty straightforward Texas punk. (SG)
(Texass Showdown, no address, GERMANY)

BUGEYED - "Live" tape
Their recent LP was heavy on the later "FLAG" side of things, but these two live sets remind me more of this UK band's members previous units (GENERIC, PLEASANT VALLEY CHILDREN, DOOM, etc.) in their gruff dirgeyness. "Live show" sound quality. (KS)
($3.00 ppd: Ty Smith, 2223 SE Ash, Portland, OR 97214-1631)

BUZZCOCKS - "Trade Test Transmissions" LP
Steve Diggle and Pete Shelley have reformed BUZZCOCKS and pretty much picked up where they left off. Their voices and songwriting haven't changed, although they somehow seem more formulaic than before. This is a solid collection of lightweight British pop, but if you were expecting "Singles Going Steady", forget it. (MC)
(Essential Records, UK)

C2 - "Blood" EP
"Blood" is a 70's influenced rocker with sing-songy vocals while "Wheel of Fortune" has a flat heavy guitar sound with vocals that make one think of shaking one's fist in the air and yelling "Dude". (MH)
(Splunge Communications, PO Box 71227, Milwaukee, WI 53211)

CAMPUS TRAMPS - "Va Va Voom" EP
Super punchy RAMONES-y/HEARTBREAKERS-ish punk from the UK. Full of high powered bar chords, thumpy drums and an ode to Rif Randell. A winner all the way around. (MH)
(1+2 Records, 601 Gloria Hatsuho-Shinjuku, 7-6-5 Nishi-Shinjuku, Shinjuku -K Tokyo, JAPAN)

CEREBROS EXPRIMIDOS - "1987-1982" CD
I gather that this is the complete recorded history of these guys. Spanish punk in that rocking punk rock style which gets the old men around here hopping. Not my thing exactly, but if you're into that stuff, definitely search this out. (LD)
(Munster, PO Box 18107, Madrid 28080, SPAIN)

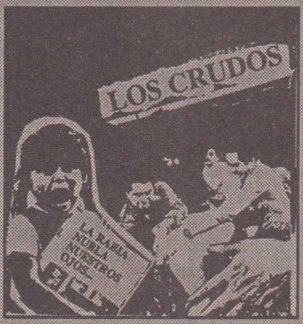
CHROME CRANKS - "Darkroom/Burn Baby Burn"
"Darkroom" has that fun slide guitar GUN CLUB feel to it, complete with Jeffrey Lee type of howling vocals. "Burn Baby Burn" is a slow dirgey acid blues thing. A touch of THE CRAMPS gone awry. Decent. (BR)
(PCP Entertainment, Box 1689, NY, NY 10009-8908)

RECORD REVIEWS

COBRA - EP
A super-punchy oi fest from Japan's oi masters. The four songs on this swirly frog-juice kool-aid vinyl colored boot are unreleased or alternative takes of tracks from their classic "Stand the Pressure" LP. A bit of a treble-y sound quality that fails to tarnish COBRA's upbeat choruses and catchy rhythms. (KS)
(no address)

CONVICTED - "Hypocrite" EP
Three chord in a serious sense - tinny production, fuck you lyrics and 10 songs a 7". Certainly nothing new, but hell, some people are still suckers for this bare bones approach... (TM)
(New Wave Records, APMC BP n. 6, 75462 Paris Cedex 10, FRANCE)

CREAMERS - "Hurry Up & Wait" CD
You'd figure a band like the CREAMERS would be available on vinyl. 10 songs in 25 minutes. More towards the rock and roll side of things these days. Not nearly as memorable or pissed off as the early stuff. Still, better than most of the stuff I get to revew, though. (DH)
(Triple X)



LOS CRUDOS - "La Rabia Nubla Nuestros" EP
This is my pick record of the month, butt kicking HC from Chicago and who, like tour mates HUASIPUNGO, stress their native language and culture. Sung entirely in Spanish, this makes no attempt at sounding "American", and seems to bring OLHO SECO to mind. Can't get enough of this. (LD)
($3.00 ppd: 2340 W. 24th St. Chicago, IL 6000)

CRUSADE - tape
This new cassette is similar to their first...rabid thrash that foams at the mouth and gnashes at your buttocks. Crazed howling noise akin to a hardcore soundtrack to "The Exorcist". These four insane speed fanatics prove that not all female Japanese bands have to fall into the traditional "cutesy-pie geisha" role. Pummel SHONEN KNIFE...CRUSADE is the true heir to the throne. (CD)
(Ryota c/o Crust War, A-307, 1-3, Sakase-Dai, Takarazuka-City, Hyogo Pref, JAPAN)

JEFF DAHL - "Wasted Remains of a Disturbing Childhood" LP
Jeff wants to be IGGY POP (or at least JIM CARROLL) sooo bad and his LP even includes a STOOGES cover — "1969". Unfortunately the album lacks the inspiration of the real thing. Still, recorded during the LA riots, the album offers plenty of snotty, rebellious anthems for your frustrations. The sedate "Southern Plains" stays with you though. "Mercy Me" sounds like material from "Desperate Teenage Lovedolls." (SG)
(Triple X)

DATEBAIT - "Do the Mummy/What Kind of Trip Are You On?"
Yikes! I can appreciate where these guys are coming from - a sort of goofy, CRAMPSish, sci-fi cheesiness. Gulp. But usually to carry off that sense of humor, you need some damn good music to carry it through. To be quite candid, this record is crap. (SB)
(Brian Horrorwitz, 2107 Hildarose Dr #203, Silver Spring, MD 20902)

DATE BAIT - "Do the Mummy/What Kind of Trip Are You On?"
Trashy, rockin' garage from Kim Kane (SLICKEE BOYS) and friends. The A side's got energy but goes on a bit too long, while the CRAMPS-like flip just plain goes on too long. (TY)
(Brian Horrorwitz, 2101 Hildarose Dr #203, Silver Spring, MD 20902)

DEMISE - "Cruel Reality" LP
I needed this jump-start kick. Like a strong cup of coffee, you feel your senses starting to wake up. Basic, kick-ass, tempo-chango-rama punk. Double bass drum madness, that manages to be catchy at the same time - Hey, I'm even tapping my foot - a sure sign of fine musicianship! (SB)
(Off The Disk, PO Box 360, 8200 Schaffhausen, GERMANY)

THE DESPISED - "Wary of Abuse" tape
Some honest-to-gawd (or is that gawd-awful?) bleeding punk rawk that made me say aloud; "Man, that chick can scream!" Fact is, drummer M. Magnesia was s'posed to play with NAKED AGGRESSION on a split with CITIZEN FISH. Write them and get one free-monkey boy! (MJ)
(Mickey, 4423 41st Ave, N.E. Salem, OR 97305)

DIOS ODIOSO - tape
Competent hardcore that suffers from a bad case of overproduction and minor outbreaks of excessive guitar work. Reminds me of modern day RAW POWER. A nice, professional package with only brief bursts of energy. (NN)
(no address)

DOGPOUND - "Life, leisure ...." tape
Catchy punk that manages to remain punchy. Sing along whoa whoa choruses like 7 SECONDS. Poppy but not sappy, just a good emphasis on melody. Pretty straightforward which makes this good to listen to. (OP)
(Pelican Records, 25 Crescent Ave, Totowa, NJ 07512)

DOGFIGHT - "Freeze Your Laughing" EP
Get into the punk groove, jazz style, complete with saxophones, drums like big cans, thumpin' bass and overdubbed spoken and sung bits. Sort of a U.S., modern day CRASS thing going on here, complete with hardcore anarcho-politics. A DOG FACED HERMANS/THE EX sound also springs to mind. Positive and radical creative communication in the enclosed booklet. The tunes are way fun and danceable once they get going. So go up and get! (AI)
(Collective Chaos Records, PO Box 81961, Chicago, IL 60681)

DOGS ON ICE - "House Fly" EP
Catchy punk which has a definite E. Bay feel even though they're from Florida. Actually I like this, and and I keep thinking that it reminds me of NUISANCE but with gruff, gargled vocals. (LD)
(Allied, PO Box, 460863, San Francisco, CA 94146)

THE DUGANS - Corner of this Bar" EP
Do away with the wah-wah pedal and this might be a good release. It's kinda catchy, melodic, cool, but lackluster. The playing, production, and lyrics are good, but this puppy needs more umph. Like SUGAR, but not as rad. (OP)
(Paint Chip Records, PO Box 12401, Albany, NY 12212)

RECORD REVIEWS

DRINE - "Resolution/Begin Song"
On their insert these folks describe their songs as having "lush harmonies with a grungy edge"; which proves that press releases can be a band's worse mistake. This is a great release with emo-core influences with a little BIG BLACK influence to make things interesting. Positive, thoughtful lyrics. I'll see them live if they come around. (JT)
(Housecall Records, 1709 Bellemeade St, Raleigh, NC 27607-4702)

DWARVES - "Anybody Out There/Who Cares"
More punk rock, this time it's '77 instead of the total hardcore freakout a la the first Sub Pop LP. The flip is some girls moaning for a minute or two; can this be art? (ML)
(SubPop)

EASTERN YOUTH - EP
Mid- to faster- paced Japanese chanting, oi-type PUNK. Very catchy with excellent guitars. Not for those content with the latest Subpop release. Excellent. (KK)
(no address)

ED SKELETON - "The Spree Sessions" EP
Power pop with a strong sense of melody. Unless the songwriting here is a fluke, this band is excellent. Two of the songs are fast, but the slower one is also first rate in all departments. Recommended. (MC)
($3 ppd: Art Midget, PO Box 14339, Minneapolis, MN 55414)

THE EVICTED - tape
Maybe there's something admirable about writing songs about politicians that go: "They don't stick to the issues/nor do they have a play to turn around the economy," but I'm from the school that believes that if you're set on stating the obvious, at least punch it up a bit! The vocals here just aren't snotty enough to pull the above off, "nor" does the music pack enough of a wallop to make this anything more than what it is, a generic HC demo. (MJ)
(PO Box 7924 Everett, WA 98201-0924)

EX - "Tumult" CD
Another excellent reissue of a long out of print EX release- this being their second LP, recorded in 1983. While the EX are by far one of my favorite bands ever, especially this period, I've got my hesitations about this. Somehow putting "$14.98 - Don't pay more" on it really sours it in a way... not to say they're compromising their politics, but ummm.. well... (TM)
(Fistpuppet, Cargo)

FAXED HEAD - "Faxed Heat" EP
This 7 song single is done by a band whose live shows are fronted by a boy in a wheelchair with a plaid skingraft. Musically like garage SLAYER doing GERMS with outtakes included. The lyrics? "Jesus, having sex with you is never scary but please don't make me do it with Joseph and Mary!" The first commuter desk metal band from Coalinga, California. (SM)
(Al Marillo, PO Box 24433, SF, CA 94124)

FIDDLEHEAD - EP
One semi-energetic grungy song and two others that are Quaalude rock. What's the message here? Is this the answer to boredom or just living it out? (TY)
(Allied Recordings)

FINGERPRINT - EP
The first 7" by my favorite French fries. FINGERPRINT's sound is a mix between, let's see, DOWNCAST and RORSCHACH, especially live. Sincere sentiments and really felt vocals with an emotional outburst that sticks. (KG)
($4 ppd: Stonehenge Records, c/o Christophe Mora, 21 rue des Brosses, 78200 Magnanville, FRANCE)

FLAT DUO JETS - "Safari" CD
Like a big kudzu covered lean-to filled with dusty stacks of HASIL ADKINS, VENTURES, BUDDY HOLLY, and ROY ORBISON 45's, this North Carolina duo are captured here live, in the studio, instrumental, and fucking around on 34 tracks (half originals, half covers) recorded over the past six years. Failing to reek of "retro", this generally burns a mean streak of rock-a-billy/surf-influenced rock'n'roll all up and down and upside the Mason-Dixon!(KS)
(Norton Records)

42 LOADS - "Nostril" tape
This is the kind of tape that I have a really hard time reviewing. These "sensitive guy" introspective lyrics just about drive me crazy. The band is pretty decent. Not generic but still nothing really groundbreaking. Umm... Oh well. (DH)
($5ppd: SUBFUSC, PO Box 9631, Downers Grove, IL 60515)

FRANKLIN - "Something Blue/Automotive"
This is a great 7". I can hear lots of influences but they don't rip anyone off. If PERRY FARRELL (JANES ADDICTION singer) sang more intensely like Guy from RITES OF SPRING, set to the music of some great melodic hardcore band, you might get an idea of how awesome these guys are. Sometimes catchy almost poppy and sometimes heavy and almost dissonant. They always sound like they are on the edge of chaos. Sliced bread, no, This is the shit. (OP)
(Slug Sounds Records, 222 E. Gay St, Westchester, PA 99382)

FUGAZI - "In On The Kill Taker" LP
Finally a new release by these globally proclaimed politically correct, straight edge messiahs. Possibly their best album yet. The hardness missing from "Steady Diet ..." is back. "Facet Squared" and "Smallpox Champion" are their classic emo in your face style. While "Sweet and Low" is downright pretty (sorry dudes). Their delicate atonal excursions come across as chaotic, yet somehow focused. If there were another "only band that matters", these guys would probably be it. But just remember kids, it's only rock and roll. Nighty nite. (RL)
(Dischord, 3819 Beecher St., NW, Washington, DC 20007)

FUGAZI - "In On The Kill Taker" LP
Nicest guys in the world, but I can't take their recorded output anymore. Three fairly energetic songs here, their rockin-est in a while, but the rest make me want to shave my head and go on a killing spree. Frustratingly self-absorbed. (TY)
(Dischord)

FUNERAL ORATION - "Say No To Life" LP
Back in '85 this band was the Netherlands answer to HUSKER DU. Their "Communion" album was a masterpiece of melodic intensity that may not have been equaled since. Eight years later their current line up plays melodic punk. The intensity they were famous for in the late '80s is gone. There are still traces of their sound, and this is a solid LP, but it lacks great songs. (MC)
(WRF, PO Box 39, 1713 ZG Obdam, NETHERLANDS)

RECORD REVIEWS

GHETTO SCHEIST/UNCLE JOE - split EP

GS must have spent a fortune getting AXL ROSE to sing on this EP. Well AXL didn't really sing but the singer sure sounds like him. This is bland directionless rock - welcome to the jungle, boys.UNCLE JOE on the other hand plays alright poppy garagey shit. UNCLE JOE is an improvement over GHETTO SCHEIST but ... (OP)
(Schemeing Intelligentsia Records, 8025 Plaza Blvd, National City, CA 91950)

GIGANTOR/YOUTH BRIGADE - split EP

GIGANTOR's tune recalls BAD RELIGIONS's recent material —intense, fast, catchy pop-punk with thick production. YOUTH BRIGADE's anthemic, fast-tempo punk is as catchy as usual, with vocals choruses that may be a tad too catchy. Good release. (SS)
(Lost & Found, Im Moose 8, 3000 Hannover 1, GERMANY)

GREG GINN - "Getting Even" LP

In case you didn't know, Greg Ginn is the head scumbag behind corporate indie weasels SST, oh yeah he was also in some band called BLACK FLAG. Unlike the 12" this doesn't contain any disco remixes, and 1 or 2 of the songs aren't complete self-indulgent crapola. But who cares anyway, this guy is the epitome of sell-out loser who'd probably sell his own mother if it would make him a buck. Goes to prove that "corporate rock sucks", yes indeed. (LD)
(Cruz)

GIRL TROUBLE - "New American Shame" LP

Way hip blues-a-billy rockin' roots abdominal CRAMPS tuneage. Mature singing, mucho rhythm and backbeat. Contemplate the concept of "Men's Room" as male bonding mecca. "Drop dead is all they said at The Ritual Of The Lame." This is cool keg-party dancin' material. (BR)
(Empty Records, PO Box 12034, Seattle, WA 98102)

GNEISSMAKER - "Retarded Triplets" EP

Kinda like TRENCH MOUTH and NAKED RAYGUN. A song has the chorus of "retarded triplets" in it and I spazzed out and turned the record off. The other side was a moshfest. Guys, get a direction and then go away. UPC code and all. (SL)
(Ramco, PO Box 14150, St Paul, MN 55114)

GODHEADSILO/HAMMERHEAD - split 45

A Fargo, ND themed thing here with ex-Fargo-ites HAMMERHEAD and current residers GODHEADSILO. HAMMERHEAD does a spoken word over a freeform noise jam and it sounds pretty much like an outtake or something. GODHEADSILO's contribution sounds like a marriage of SURGERY and the MELVINS and is naturally heavy (though not as much as the big M) and noisy. (HD)
(Oxo, PO Box 580578, Minneapolis, MN 55458)

GORE DOCTORE - EP

Catchy and grinding straightforward musically, but the vocals are a little throaty and too herky-jerky for me. And since the vocals seem to have been mixed relatively high on this, it just didn't do it for me. Finnish. (KK)
(Alternative Action Recs, PO Box 74, SF-11101, Fiihimäki, FINLAND)

THE GOTHICS - "Monsters" 10"

Songs included are split between "Psychedelic Unknowns" type heavy pop songs (written by the guitarist) and early Seventies type heavy rawk songs (written by the bassist), performed in a uniformly, well, heavy HEAVY (remember the Excedrin commercial where mom's kids are in a band with a proto-Riot Girrrl singer performing a song that consists lyrically of "heavy, heavy, you are very heavy?") style similar to that of the MONO MEN. Additional points deducted for a song about "Grog," unless you have an ear for Renaissance Pleasure Faire Rocke. (DD)
(Susstones, PO Box 6425, Minneapolis, MN 55406)

GRIEF/DYSTOPIA - split EP

A powerhouse of a platter! The godfathers of gloom, GRIEF, summon the apocalypse with a pair of doomy ditties that would reduce even the mightiest of men to a pitiful puddle of tears. DYSTOPIA quicken the pace only slightly, relishing in the sorrow they have brought forth upon humanity. Get it or live the rest of your life in false happiness. (NN)
(Life Is Abuse, PO Box 541, El Toro, CA 92630-0541)

GROUNDWORK - "Living In Fear" EP

Hardcore by another band who use dramatic tempo changes to their advantage—swinging a serious sledge as soon as you're lulled. Going from melodic introspective to crushing aggression in no time flat. Sincerity and anger are the most important things in punk, and there's no shortage of either here. Totally blew me away. Had to search out a copy for myself the same night... (TM)
(Primary Recordings, 7266 N. Oracle Rd #137, Tucson, AZ 85704)

GROWING MOVEMENT - CD

Four song outing. Overall this kicks ass - solid melodic hardcore - tasteful guitar work (reminiscent of the mid 80's "D.C." sound) that keeps the pace moving along and the tunes in your head. The vocals work best when it's furious—good mix between melody and aggression. (TM)
(We Bite Records, PO Box 10172, Chicago, IL 60610)

HALO OF FLIES - "First Show" LP

Very slick boot of the late great HALOS first show at Club Premiere in 1989. Decent quality and of course, amazing mind boggling performance. Wonder if Haze will terrorize whoever put this out, then confiscate every copy and sell them through AmRep? I hope so! (ML)
(no address)

HARDVARK - "Dress" EP

Polished melancholy power-pop complete with pop melodies and structure. A not-so-subtle Kurt Cobain influence is present. Not jangley, not grunge. At times sounding a little like the ANIMALS but too dreamy and mellow to truly capture that energy. (MK)
(Mud Records, 201 N. Coler, Urbana, IL 61801)

HARRIES - "Dedicated To Werner" CD

Catchy punk with definite pop sensibilities, and the goofy lyrics to match. Something like the TOY DOLLS meeting up with the QUEERS. (LD)
(PO Box 1085, 6801 BB Arnhem, HOLLAND)

HAZEL - "Heida/Pop Uncle"

Mid-tempo, pop-punk featuring grinding guitars and rough, not throaty, vocals. Songs could be shorter. (KK)
(Candy-Ass Recs, PO Box 42382, Portland, OR 97242)

RECORD REVIEWS

HEADWOUND - "Kings Of Beer" EP
While I thought their debut 7" was one of the best in recent times, this follow-up leaves a bit to be desired. Gone are the catchy sing-a-long choruses, and sneaking into the already dumb (but usually lovable) lyrics are some traces of racism. Oi is catchy and fun, but the mentality is always teetering on the brink of stupidity. (TY)
(Headache, PO Box 204, Midland Park, NJ 07432)

HEADCABOOSE - "Crash" EP
I think this is an East Bay band. No one would tell me, so, if they aren't, sue me. Catchy sing-along punk with a raw, unproduced sound. Dig it daddy or mommy-o! (SL)
(Catalyst Records, PO Box 1063, Benecia, CA 94510)

THEE HEADCOATS - "Tear It to Pieces/Girlsville" flexi
"Tear It..." is a nicely-done, raw slice of '60's punk with a great recorded-on-parchment sound, while its companion track is cleaner, slower, and actually sort of dull. (SS)
(Vinyl Vaults, 22 Byrd Close, Waterloo, Hampshire, PO7 5UX, ENGLAND)

HEADCOATS/HEADCOATEES - split 45
Godlike mid-60s pop from THEE HEADCOATEES (covering "Strychnine"), and a spooky-surfy guitar instrumental from THEE HEADCOATS ("Branded"). Drive your '57 Chevy drunk through the swamp, stop in the darkest part and make out till dawn. (EW)
(Twist, c/o Mark Le Gallez, Old Trufford, Jerbourg Rd, St Martins, Guernsey, Channel Islands, UK)

HEADTRAMA - "Sacred Space" EP
Heavy, noisy, rock with metal percussion & feedback. Gothic female vocals. Poetic lyrics. Might fit somewhere between the PAIN TEENS and COP SHOOT COP. (MM)
(Theologian Records, 120 Pier Ave., Hermosa Beach, CA 90254)

HEMI - CD
MOTORHEAD, MOTOR MOUTH & the Motor City all have things in common with HEMI. Full on self indulgent rock with the roll. Laying rubber or laying pipe, HEMI come off with abusive, thick neck rock! Not too punk, but still in your face! The only thing that could stand up to HEMI is a 440 big block or a 44 magnum. (SM)
(Big Money Inc., PO Box 2483, Loop Station, Minneapolis, MN 55402)

THE HYPERDRIVE KITTENS - "Phone Sex Girls/Lipstick"
Bouncy 1980 style girl-pop. It's well done, and cute, but I'd just as soon listen to an old JOSIE COTTON record. (MC)
(Whip 'n Cream Music, PO Box 40267, Berkeley,CA 94704)

INHALANTS - EP
Whaddya know, the guy who sold me my first DAVIE ALLEN & THE ARROWS LP (of which I am grateful) has put out a record. Way cool scampy garage scuzz in the PRE BS, RADIO X, et. al tradition and they've probably never heard of Greg Lowry!. Two boss originals with that elusive 60's meets punk rock thing and cheap recording to boot. Two covers including "Enough of what I need" round out the package. (HD)
(Unclean, PO Box 49737, Austin, TX 78765)

INSECT SYREN - "Cranium Meltdown" EP
Sounds like a buncha pros got into the studio and decided to crank out some "alternative" product while still retaining their technical expertise even if their aesthetic expertise is wanting. Very slick punk-funk with every nuance of punk rock obviously contrived. If you don't believe me listen to their version of the DAMNED's "Drinking About My Baby" and listen for that added percussion track, yeow! (HD)
(Homohabilis, PO Box 636, Auburn, AL 36830)

IVICH - "Chacun sa Vérité" EP
IVICH rages! Here are four songs that pack quite a hardcore punch. Melody and feeling and anger abound. There's even a trumpet that adds a bright liveliness to this recording. Very intelligent and all en français. (KG)
(Eric Mirguet, 4 Avenue Kennedy, 94410 Saint-Maurice, FRANCE)

J CHURCH - "Sleep/Cool Guitar Girl"
Just the facts: One side. Two songs. One original. One cover. "Sleep": About life in the Mission District. Typical. "Cool Guitar Girl": A HEAVENLY cover. Formerly "Cool Guitar Boy". Formerly a very good song. When these guys get back from tour I am going to kill them. (PC)
(Rugger Bugger, PO Box 357, London, SE19 1AD, UK)

JACK O' FIRE - "Bring Me the Head of Jon Spencer" EP
This is blues with a raggedy edge. It has three cover songs. The most memorable is a HOWLING WOLF number "Asked for Water." This band plays with conviction and their tribute to Mr. PUSSY GALORE is well intentioned. This should whet your appetite for the real blues. Seek out the original Chester Burnett recordings. (BR)
(Undone Records, PO Box 4012, Austin, TX 78765)

JACK SCRATCH - "There's Something In The Air" EP
This is your basic punky rock-n-roll. A little on the slick side. The vocals kinda have a fifties CRAMPS-ish feel to them. Nothing to write home about, but not meltdown material either. (RL)
(Flexi Records, Finkenweg 15, D-7030 Boblingen, GERMANY)

JOHNBOY - "Pistolswing" LP
This could have been a really shitty record; since distorted angsty, undiscernible vocals and crashing vocals is getting old as a formula. Good musicianship, swirling textures and unpredictable time changes make this an enjoyable record. Hopefully next time they'll spend a little less time in the studio and get the raw, powerful sound this record aims for. SOURMOUTH is a great song, I must say. (JT)
(Trance, PO Box 49771, Austin, TX 78765)

JOHNNY POWERS AND THE A-BONES - "Mama Rock/New Spark"
This is the authentic shit-kicking rockabilly stuff from a veteran who was doin' it in the fifties. Carl Perkins is smiling on this gent. Strong singing with genuine roots guitar twanging. (BR)
(Norton Records, Box 646, Cooper Sta., NY, NY 10003)

TUB JOHNSON AND THEE HEADCOATS - "Tub Twist" EP
Gee why don't these guys put out more records? Billy Childish actually plays drums on this (and not that bad) so that Tub Johnson can play rockabilly surf guitar. I preferred the B. side's "Sad Sack" to "Tub Twist" though, it had that "Green Onions" sort of vibe only with guitar rather than organ being the key instrument. Incidentally what's with all the English bands with 2 "e's" in their articles anyway? I've been wanting to ask that question forever. (JD)
(Sympathy for the Record Industry)

RECORD REVIEWS

JUDGE NOTHING - EP
Engineered and produced by a couple of the guys from ALL, this is an extremely well executed, listenable exercise in substance free cutesy core - pictures of the band members at about age 9, a cartoon of a mischievous little boy on the cover, no lyric sheet, no impact.One high point though, at times the vocals lapse into a kind of STAN RIDGEWAY thing. (DO)
(Mud, 201 No. Coler, Urbana, IL 61801)

KARP - EP
Lethargic troggs, pounding masses of petroleum, fuel injected flesh, a trio of large proportions. Riffs galore, semi heavy, sort of a DOA meets SABBATH. (SM)
(Atlas, PO Box 7481, Olympia, WA 98507)

KEROSENE - "Step Child/Caribbean"
KEROSENE, it's been a BIG BLACK song title, a BAD RELIGION song title, and now it's the name of a band that plays with reckless abandon from Austin. While breaking no new ground, it still managed to perk these jaded 'ole ears up a bit. (ML)
(Rupture, 3309 Werner Ave, Austin, TX 78722)

KID DEATH - "Low Brow/Junk Bound Ghost"
Low bleed, high opaque rock and roll. Balls out rhythm rock. Scream 'fuck' as you hold up your bic lighters! Fast paced hillbilly, corn fed, sheep farmers. (SM)
(Low Brow, PO Box 5344, Sioux City, IA 51102)

KILL SYBIL - LP
A pleasant surprise. Think of a sound somewhere inbetween DINOSAUR and TIGER TRAP. Great gal singer, great guitar stuff. When these guys lean towards pop I get woozy. "Dumb" is downright perfect. Although the heavier sounding stuff doesn't quite do it for me, the dreamy pop stuff more than makes up for it. Potential "next big thing". (RL)
(Empty Records, PO Box 12034, Seattle, WA 98102)

KILL SYBIL - LP
These guys are so wimpy they make J CHURCH seem downright punk. Sickening, trendy college rock. (TY)
(Empty Records, PO Box 12034, Seattle, WA 98102)

KRAKATOA - "Breathe" tape
At first this sounded like FUGAZI or HOOVER, then it resembled ICEBURN, and then it resembled..., and then it resembled... Wide, varied range of influences. Sometimes it has that straight edge ish sound and sometimes it doesn't. Most of the time it seems honest and sincere. It sounds best when the singer doesn't try to sing, though. Kinda thick sounding. The closest thing I can think of is ICEBURN. (OP)
($4 ppd: Lepruchaun Music, 14035 Hayes, Apple Valley, MN 55124)

KUNG FOOLS - "I Am Not You" tape
Enjoyable, noisy punk/hardcore with female and male vocals and the requisite nihilistic lyrics. One of the best of this month's Big Pile O'Demos. (EW)
(2020 Seabury, Minneapolis, MN 55406)

KURBJAW - EP
Pissed off, chunky sounding 7" from this NJ five piece. Another exercise in that youthy mosh mosh East Coast sound (one great song stretched out over roughly 3 million records, including a few of my own) and the lyrics tend towards the personal, disillusioned side. Lots of pride in being HC. Check it out if that's your gig. (DO)
(Changing World Records. 167 Main St., Metuchen, NJ 08840)

KURBJAW - EP
Another "JAW" band, and, predictably, it's post-hardcore with a DC type emo edge. Some power, but too studied. (TY)
(Changing World Records. 167 Main St., Metuchen, NJ 08840)

LESLIE - EP
A very slick looking, talented sounding 7" from a bunch of guys with real D.C. sounding names like Nathan and Adam And stuff ending in "-iotto". I believe one of them was in JAWBOX. In any case it sounds great regardless of the fact that I have no idea what any of it is about. Cool vocal effects and and the sparse use of an organ make for an interesting listen. (DO)
(Jade Tree, 2310 Kennwyn Rd., Wilmington, DE 19810)

LESLIE - EP
Thick, dense post-hardcore pop that's so boring it hurts. No energy, no anger, no oomph. These guys make *me* feel young! (TY)
(Jade Tree, 2310 Kennwyn Rd., Wilmington, DE 19810)

LESSER OF TWO - "Swing" EP
This is great. Pounding drums, beautifully punked out guitar playing, lyrical interchanges that remind me slightly of NEUROSIS, and an overall impression of true energy not bound up in any kind of bullshit mediocrity. They still make music like this? Of course they do idjit. Get it. (JD)
(Lesser of Two, PO Box 687, Shalimar, FL 32579)

LIBRA - "Sin Razon/Por Que"
This sounds like THE CURE at 45 (the speed, not the age). Echoe-ee bass, echoe-ee guitar, low key vocals. Not a bad record, but what more can I say (oh ya, sung in Spanish). (RL)
(Tomas Alvarez, A.A.3217, Medellin, COLOMBIA)

LIQUOR BIKE/FEEDER - split 45
Er, I'm sorry to say that both of these bands fall into that 90's quasi-FUGAZI power we're-not-quite-sure-what-we-wanna-sound-like genre which just bores me to death. But to be nice, the LIQUOR BIKE song does have some guts to it. (PC)
(Uprising Records, PO Box 4412, Ann Arbor, MI 48106-4412)

LITTLE SWITZERLAND - "Geneva, Ohio" EP
Rough indie girl pop, I believe you know the variety. I'm more partial to this genre than most, so this struck a chord with me, although it was a bit too sparse in places. Watch for future greatness. (WG)
(Skam, PO Box 651, Iowa City, IA 52244-0651)

LIVER BALL - "A Bullet For Your Thoughts" EP
Crisp as a taco dog, wailing rhythms, painful vocals, a definite old school release. Punk is alive in the Midwest! (SM)
(Ripe, 1739 E Carson St, #2056, Pittsburgh, PA 15203)

LONE WOLVES - "Chowderhead" EP
Slow paced psycho rock inspired by the first wave of metal and containing distorted mosh guitar. Comes with little photocopied trading cards with a short "bio" of each band member. (MH)
(Lone Wolves, 220 Central Park South, NY, NY 10019)

LONELY TROJANS - "Ten Past Five" EP
A pretty professional pop-punk sounding thing here, done with competency, tunefulness, and skill. Good time and tempo changes kept my interest and this whole deal kept reminding me of the DAMNED. Good. (WG)
(3rd World, 1843 N. Kramer Ave., Tucson, AZ 85719)

RECORD REVIEWS

ROY LONEY & THE A BONES - "Boy Meets Bones" EP

Roy (of FLAMIN' GROOVIES fame) is back, actually those of us lucky enough to live in the Bay Area know that Roy never went away, playing around with lots of different bands as his back-up, in this case New York's A-BONES. 4 tunes in all, I especially like the rockers "Stop it Baby" and "Jump into the River". Roy knocked 'em dead at Garageshock '93, check him out if you ever get the chance. (ML)
(Norton, Box 646 Cooper Station, New York, NY 10003)

LOST LYRICS - "Something Never Changes" CD

I like this band pretty well, I've heard a single plus songs on one of the "Sounds From The Streets" comps, and this is just as good. (Plus this is only punk band I've ever seen thank that old Japanese synth-band YMO, crazy.) Anyway, this is very enjoyable, melodious, pop punk with a fast enough pace, the tunes are hooky, and the lyrics are okay as well. (LD)
(Nasty Vinyl, Riepestr 17, 3000 Hannover 81, GERMANY)

LOVESICK - "Sunflower/Goodbye Drag City"

A fine dose of pop punk in the MEGA CITY FOUR and THE MICE vein. Two strong numbers with the B-side being a great tune about THE MODERN LOVERS. A must for all you UK pop punk folk. (RL)
(Damaged Goods, PO Box 671, London E17 6NF, ENGLAND)

LYRES - "Boston/Shake It Some More"

This band continues still to crank out the retro-party tunes almost as if the ghost of MYSTERIAN were inhabiting Jeff C's ageless corpse. Two tunes of farfisa filled, 60's blooz progressions and the lost-in-the-time-warp vocals of Mr. C. Not so sure of the date of this, as I could swear that the personnel here is the same as of his touring band 5 years ago. But then again, this band is timeless, aren't they? (HD)
(Norton, Box 646, Cooper Station, NY, NY 10003)

MALACHI KRUNCH/MAGGOT - split EP

MALACHI KRUNCH is powerful as an ox, full on old school thrash, a force to be heard. MAGGOT is a bit more metallic with gruff vocals, power chords that shred cheese. Both bands have personal PC values! (SM)
(Maggot, 74 Osborne Ave, Norwalk, CT 06855)

MASKARADA - "Hard Headed Soul" CD

Full length disk anti-destructo save the world song and dance. It all comes across sincere and honest. Singer sounds like Alex Harvey, the band has diverse styles from song to song. Hand printed poster, lyrics, jewel box and plenty of righteous info to save your should with. (SM)
(PO Box 2089, 5600 CB Eindhoven, HOLLAND)

MELAPELA - "Ninos Del Brasil" tape

Hyperkinetic high speed hardcore from Spain. These punky amigos have been hibernating for eight years in a cave with no sunlight, nourishment or stimuli except for a copy of the first RAW POWER cassette. After awakening and devouring several unweary spelunkers, they had no choice but to pursue the only thing they understood: creating a band with the ferocity, speed and energy of early RAW POWER. They have succeeded. (CD)
(Apdo. 202-08440, Cardedeu, Barcelona, SPAIN)

MIND OVER MATTER - "Hectic Thinking" EP

I hope people don't just pass this off as another sXe release, although this has similar elements. This is great. This isn't experimental like industrial, but it is experimental in its song structures. They don't rely on a tried and true song structure. They ruin a good mosh part with a really interesting part thrown right in the middle. They diverge enough from the well beaten path to demand your attention. The lyrics are good also without being too "I'm searching my soul's inner boundries". A new horizon? I hope so! (OP)
(Wreck-Age, 451 West Broadway 2N, NY, NY, 10012)

MODULO 101 - "Modulo 101" LP

Italy's answer to BAD RELIGION with some Mike Watt-ish MINUTEMEN era bass lines thrown in. Sounds very mid eighties, not that there's anything wrong with that. This vinyl's got a lot of power and it lifts you up, packs it in, sends it home. There's nothing unmentionably new here but what is featured is done in such a tight and rockin' form that I become grateful that, at least over there, people are still pressing stuff like this. (JD)
(Flowers of Gain Records, PO Box 22, 53011 Castellina In Chianti, ITALY)

MONO MEN - "Shut the Fuck Up" 10"

Smokin' collection of all instrumental tunes from Bellingham's kings of the hop. Nice mix of nitro-fueled originals like RESET and warm piston and some timeless classics like Dick Dale's "Mr. Eliminator" and LINK WRAY's immortal "Rumble." And about the cover... Hubba hubba! (ML)
(Estrus, PO Box 2125, Bellingham, WA 98227)

MONOMEN - "Elixy" 45

I totally enjoyed "Wrecker!" It's a loud, powerful, driving instrumental in the classic VENTURES style. AGENT ORANGE used to do great stuff like this. The Bellingham, WA band's flip on this clear yellow disc is a KINKS cover—"Til the End of the Day" and not as fun. At best it's like the worst of the new BAD RELIGION. It's slow, pretentious and not very punk. (SG)
(1+2 records, 601 Gloria Hatsuho-Shinjuku 7-6-5 Nishi-shinjuku, Tokyo JAPAN)

MORNING GLORIES - "Smile/Easy"

Both songs are mid tempo pop with a psych flavor. "Easy" drones along in a spacey way. "Smile" has a beat like recent JESUS AND MARY CHAIN records. (MC)
(Morning Glories, 211 Myrtle Ave., Ramsey, NJ 07446)

MOUSETRAP - "Cerebral Revolver" LP

This band sounds like a blend of PAVEMENT, MINUTEMEN, and FIFTEEN. "Pathos For You" and "Eighteen" are immediately likable, while other songs had so much in them it would take many listenings to grasp. Time consuming, but probably worthwhile. A good record and in time probably a better one. (RL)
(Dutch East Trading, PO Box 800, Rockville Centre, NY 11571-0800)

RECORD REVIEWS

NTC - "God's Muzak" EP
"Godly Muzik" would be a much more appropriate title. Instrumental except for a solitary muffled scream at the end of each song, NO TOMORROW CHARLIE deliver the goods like a faster, punkier version of Holland's GORE. It's powerful, heavy, innovative, and just plain brilliant. (NN)
(Pitsbull Records, Kris Verreth Tervuursestwg. 1H, 1820 Perk, BELGIUM)

NAUSEA - "Smash Racism, Now" EP
Boy oh boy, those Germans really don't have anything better to do, eh? This is a live bootleg with decent board quality recordings of NAUSEA's pseudo-U.K.-ish politicore. Supposedly profits from this go to an anti-fascist organization. Somehow I doubt it. While you're out smashing racism, how about giving an extra boot to the bootleggers. (CD)
(some German nerd's bedroom)

THE NE'ER DO WELLS - "Hello' It Is I, Thee Intolerable Bastard, Child Genius" EP
Wow! These suave blokes pull off the 60's surf/punk thing with more class and a hundred times the talent honesty of any of those other posers. With influences from the VENTURES to SWEET BABY JESUS, every song is groove-a-licious, and the artwork is classic. Yet another great band from the lovely forested hamlet of Arcata. I think I'll move there. (PC)
(Old Thumb, PO Box 4474, Arcata, CA 95521)

NEGLECT - "Pull The Plug" EP
If pitbulls made music, this is what you'd get. a NY slow-mo fest with a nihilistic and look on one track, and a pro/anti god and life support systems on the other (I didn't get it). Tony The Tiger vocals are the final straw for me, I think this thing is ridiculous. My co-listener said, "This would make me embarrassed to be a boy." I'd have to agree. (LD)
(117 N. 37th St. Lindenhurst, NY 11757)

THE NEPHEWS - "The Heliocentric Worlds of The Nephews" LP
The debut LP of a San Diego band that initially reminded me of San Diegans DRIVE LIKE JEHU with kind of a hippy dippy softness to them (as far as lyrics go anyway, with lines about "love being energy" and "getting to the center of the sun"). The sound ranges from the above mentioned influence to a sort of harsh psychedelia (no keyboards). Alright, but I think it will date in faster than fifteen minutes. (JD)
(Amigo Records, PO Box 720802, San Diego, CA 92172)

NEUTHRONE - "Half a Skull's Size" EP
Sludgy heavy metal with wild-ass vocals. A cross between ST. VITUS and your favorite Revelation band. (KG)
(Genet Records c/o Bruno V., PO Box 447, 9000 Gent, BELGIUM)

NOMEANSNO - "Why Do They Call Me Mr. Happy?" LP
The rumor was that they had broken up last year..but alas, it was Andy who left and NOMEANSNO remains. Lucky for you. Back as brilliant as ever, but to be honest they really shine on their faster, heavier stuff...check out "The River". Whew! What musicians! The slower bits can get drawn out, nevertheless remaining leaps and bounds ahead of the masses. (SB)
(Alternative Tentacles)

NORTH AMERICAN BISON - "Ballads of Hatred" tape
Charging "Ye Old Style" ala' GBH, POISON IDEA or FINAL WARNING, with a few new tricks, breaks and/or twists thrown into the formula. These don't interfere from the trail of way aggressive, surging boss hardcore. However, this is possibly the best demo I've heard in awhile, outside of lyrics still being "the formula". (KS)
(6103 St Albion Way #315, Mountlake Terrace, WA 98043)

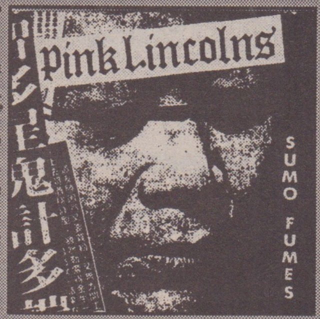
NUB - tape
Well well, a new Bay Area band that actually took the time to make a demo before a CD. NUB is in the vein of, but not confined to, JAWBREAKER or SAMIAM. I'm very pleased that the vocals are kinda raspy and not sweet. Think I'll go see 'em. P.S. Evan looks great in Cap'ns garb. (DH)
($2ppd: 1255 West K St., Benicia, CA 94510)

ONE DAY AWAY - EP
Heavy duty paincore with all of the bite and snarl of outfits like BORN AGAINST. Rumbling, surging, vicious, bone breaking, guitar-heavy hardcore brewing over with angst and anguish. Heavy handed? Maybe. But the accompanying booklet, in addition to the tunes and the price, are teeming with so much integrity you can't help but wanna give O.D.A. a pat on the back, a hearty handshake, a slight stroke of the inner thigh... (CD)
($1 or 4x29¢ stamps ppd: PO Box 2184, Madison, WI 53701-2184)

PASTE - tape
Yeah, yeah, I know I've given stuff like this favorable reviews in the past, but, c'mon, teen-core done wrong has got to be the worst music ever to come outta a garage. To paraphrase an old Rob Lowe movie, environmental songs featuring 'toons may go over big in Canada, but it don't wash here! (CD)
(Spock, 9 Rue Bayard, 38000 Grenoble, FRANCE)

PHALLACY - "Against It" EP
Crushing hardcore with a definite straight edge feel. Whether or not they are actually SE is up in the air but they are certainly pissed off and they show it. PHALLACY dish out heavy riffs, let up just enough to let you catch your breath, then pick up where they left off. The lyrics are good and the music's even better. (NN)
($3 ppd: Struggle, 34 Benton Ct #B, SI, NY 10306)

PINK LINCOLNS - "Sumo Fumes" EP



Yet another good record from this stellar south Florida punk-rock group. The A-side has a great cover of X-RAY SPEX' "Oh! Bondage Up Yours," plus an original tune called "Monsters" that's quite rockin'. The B-side is better left unplayed—even the PINK LINCOLNS cannot make "I Got You" by SPLIT ENZ listenable. (BR)
(Stiff Pole Records, PO Box 20721, St. Pete, FL 33742)

PINUPS - CD
Taking a cue from DAVID BOWIE's "Pinups" all-covers album, Triple X bills this as "Tony Adolescent & Rikk Agnew of the original ADOLESCENTS go back to their roots with this punk covers album." So you know of course, this means that it's going to blow. Well this really isn't *that* bad, some of the tunes rock. I mean hell, they resurrected F-WORD's amazing "Do The Nihil". Now if the stuff these guys did nowadays could only be this good. (LD)
(Triple X)

PLAINFIELD - "BC Locker Plant/My Trunk"
Heavy, heavy hitting punk rock set to jazzy rhythms which destroys everything in its path, especially "My Trunk" which proves them to be above-average musicians capable of belting out a ferocious tune. Check one up for Smelly; the body count rises. (WG)
(Echonet, 2256 Market St, Suite A, San Francisco, CA)

PLASTICIDE - tape
It's the vocals. Those same lame late period "JUSTICE LEAGUE/7 SECONDS-type sung vocals. It's the cutesy delving into ska. It's the dramatic emo-ey metal breaks. That all make this upbeat Barcelona hardcore band sound like processed American Cheese! More nitro and aggro or off the deep end please! (KS)
(Mac, Aptat. 202, 08440 Cardedeu, Barcelona, SPAIN)

PLEASURE FUCKERS - "Supper Star" LP
Sixties inspired party rock n' roll with a dirty punk feel. Gritty vocals, low end distorto-guitar with an occasional surf riff thrown in. (MH)
(Mondo Estereo, C/ De la Cera, 53 at 70, Barcelona, SPAIN)

PLUNGE - EP
Skiddish, upbeat, melody punk with a lot of oddball references to creeks, streams, and rocks as your friends. One interesting lyric about the abstract, worthless progression of punk rock, but I must admit it could apply to the band itself. Cute picture of four guys on a swing set. I guess I missed something here. (DO)
(Self Destruct, 1901 Bainbridge Row Dr., Louisville, KY 40207)

POD - tape
POD is specifically made to be played loud. Two guitars and bass blend together into massive riffs. There are plenty of hard edge bands, many are cliche, POD will let their music do the talking. It's powerful chaotic, intense and waste no time. Eat me! (SM)
(432 Dartmouth Ct., Bensalem, PA 19020)

POISON IDEA - "We Must Burn" LP
The last stand of punk's last stand have stolen the crown from RUN DMC to crown them the new "Kings of Rock"! This one charges more from the MOTORHEAD or NEW YORK DOLLS side of thing than DISCHARGE, though not leaving blistering mayhem far behind (Like the incredible cover of GISM's "Endless Blockades"). The hate, anger, desperation, and love still shimmers beautifully in Jerry's lyrics. They will be missed. (KS)
(Tim Kerr Records)

POOBAH - "Staplebelly/Trip through the Serendipity"
Mid-tempo semi-quarky punk with real life based yet very psychedelic lyrics. Not to say that they are on drugs, just that you get the impression that it would help to be on them yourself to get the maximum enjoyment outta this. (ML)
(Posing Toad, 76 N. Congress, Athens, OH 45701)

POP CRASH COLAPSO - "Pigs" EP
Entertaining Spanish, drum-strong, electric guitar laden, post IGGY POP krunchy punk rock. At times one can recognize influences from THE COSMIC PSYCHOS or THE FLUID. Much screaming vocals, lots of near-metal guitar leads. Pretty good. (BR)
(Subterfuge Records, PO Box 46055, 28080 Madrid, SPAIN)

POP CRASH COLAPSO - "Searching Some Recreation" LP
Band from Spain coming across as an amalgam of basically all the bands they thank on back (ie COSMIC PSYCHOS, BORED HERETICS, especially the former). Plenty of that big wah-wah rock-ness and general alcoholic posturing even if originality is not their strong suit. But hey! as good as anything coming outta Oz or the rainy city, so there! (HD)
(Mondo Estereo, C/De La Cera 53 at 7°, Barcelona, SPAIN)

POPPINS - "My Father is a Butcher" LP
The lyrics are sung by and mostly about rebellious femmes, and though the slightly off-kilter pop-punk here shows a ton of sincerity, the tunes come just short of sticking, while the instrumentals come just short of complete competence. (SS)
(Mondo Estereo, C/De La Cera 53 at 7°, Barcelona, SPAIN)

POPPINS - "Jesus Christ Raped Me" EP
Despite the blah title, this record rocks. Excellent faster-paced punk with snotty, defiant vocals (both male and female) and steady guitar. Spanish. Recommended only if you are truly punk. (KK)
(Mondo Estereo, C/De La Cera 53 at 7°, Barcelona, SPAIN)

PORTRAIT OF POVERTY - "Runaway/Life Can't Be That Way"
DEAD BOYS type punk, but with more intelligent lyrics. These guys probably smoke a lot of pot, but they can still kick out the jams. The B-side is right on the money. (TY)
(Mother Records, PO Box 299, Tacoma, WA 98401-0299)

PROPAGANDHI - "How to Clean Everything" LP
A sleeveless flannel ho down. Harmonizing vocals, pop structures, up tempo beats, some of the most over played crap in punk rock. Sounds a little too close to NOFX. PROPAGANDHI have a sense of humor and a sense of right and wrong. Pretty much anti-government and establishment punk rock with a polished pop groove. (SM)
(Fat, PO Box 460144, SF, CA 94146)

PROPAGANDHI - How To Clean Everything" LP
I'm so tired of spineless, melodic pop bands. This band breaks the mold. They have a totally, full, tight, melodic and hard-edged sound that is sometimes very poppy. What makes them great is their right-on lyrics. They don't rely on dumb circle E punk cliches, but have really insightful lyrics with a sense of humor, too. Musically, it's one of the best records I've heard all year. The vocals sound like "Unfun" period JAWBREAKER. Musically, some think it's too blatant a NOFX rip-off. They are wrong. This is just simply one record everyone should own! (OP)
(Fat, PO Box 460144, SF, CA 94146)

QUAHOGS - "Glaze" EP
The intro to this record sounds like STICKS AND STONES, which is alright with me. Then came the poppy, punky, catchy, jumpy, bobby thing. I used to love this stuff then every idiot started playing it. If I jar my memory then I'd say this is pretty good, but needs to have more passionate sounding vocals. In the 19th century you could buy generic grid patterns in any old store for laying out cities. In the 20th century someone is doing the same thing but with sheet music for pop punk bands. (OP)
(Cinnamon Toast Records, Halifax, NS, B3K 4N1, CANADA)

QUEER - "Role/Ryder"
Somewhat on the noisy side with some degree of pop structures. No relation to THE QUEERS, who maybe they're hoping they'll be mistaken for. Not bad but to me they seemed average overall. Worth another listen. (JD)
(Spanish Records, Allston, TX)

RECORD REVIEWS

RKL - "Reactivate" LP
I'm guessing that the only reason the people at Epitaph wanted to put this out was they wanted something around that was worse than BAD RELIGION's "Into The Unknown." Absolutely dreadful hard rock here. They re-do a few of their oldies, and even those suck. After the old RKL broke up, they changed their name to SLANG. I think they dredged up RKL again to sell more "units,", but shoulda renamed it RKD, Rich Kids on Downers. Ouch! (TY)
(Epitaph)

RAMONES - "We Are Punk Generation" EP
With its well done fake Japanese pic-sleeve and six excellent live songs, this is what a bootleg should be. Sound quality is good. Worth buying for the pic-sleeve alone. (KK)
(no address)

RASTRO/MY DAD IS DEAD - split 45
RASTRO has that amateur indie pop sound. Somewhere inbetween THE RAINCOATS and a K label band. Definitely the better side of the two. MY DAD IS DEAD delivers bad noisy college rock. (RL)
(Simple Machines, PO Box 10290, Arlington, VA 22210)

RED AUNTS - "Drag" LP
Cool low-fi mid-tempo rock n' roll with screechy vocals. Doses of TRASHWOMEN, SUPERCHARGER, and L7 can be heard in the basic 3 chord punk approach by folks who just wanna play. Totally worth checking out. (MH)
(Sympathy)

RESISTORS - "Pain and Passion" CD
This taught me only about the former of those, as I was forced to listen to a second rate DANZIG cover band. (TM)
(We Bite Records, PO Box 10172, Chicago, IL 60610)

REDSPIT - "Keep Off" EP
Mean music that cruises along at 100 mph slowing down occasionally so the listener can run around in circles. Actually this is pretty good hardcore with its power stemming from the singer's anger. Song topics are worthwhile and more provocative than most of the releases in this genre. (NN)
(Revelation Time, Vor Teufel Skuche, 3240 Haldensleben, GERMANY)

REVEAL - "Descent" EP
Very straight edge. Period! There's an "X" on everyone's hands in the photos, and they haven't simply been etched into the 7" artwork. The SxE song structure/chord progression rules are being followed loyally. "True til death, not til college." (KG)
(PMA Records c/o Jan, PO Box 122, 8800, Roeselare, BELGIUM)

RIPCORDZ - "Goodbye, So Long, Get Lost" EP
Articulate lyrics attacking the Canadian political system united with powerful slower punk rock in the mid-80s DOA mold on side A. Side B has more great lyrics in the context of "our dumb sound-like-FUGAZI song". (EW)
(EnGuard, 1671 St Hubert, Montreal, Quebec H2L 3Z1 CANADA)

ROCKET FROM THE CRYPT - "Lie/Video Reign Man"
Story goes Scott Rutherford drove all-the-way from Chicago to San Diego non-stop to tap into R.F.T.C.'s "new" sound. The "low-fi" approach may come as a surprise from a band they're calling the "next-big-thing." Dustin Hoffman never had this in mind, man. Comes with the latest installment of Speed Kills- for free, even. (MJ)
(PO Box 14561, Chicago, IL 60614)

ROUGHAGE & MASONNA/NIMROD - split 45
More conceptual-annoyance here by way of Vancouver and maybe Japan. ROUGHAGE & MASONNA basically do a CULTURCIDE and finds themselves singing and improvising (vocally that is) over a recording of NEIL SEDAKA's "Calender Girl". Pretty wacky or what? NIMROD does an all-stops-pulled aural noise assault in the best tradition of HATANARASH (sic) as if they were Japanese (which is where they are from even if they're transplanted Yanks). (HD)
(Scratch/Revolover, 290-C Napoleon St., SF, CA 94124)

RUBBER UGLIES - "Go Off" 45
Two-songs, no lyrics to really get a feel for what this band is saying. Not offensive, not uplifting, just the kind of music you turn your mind off and listen to. Who does it sound like, you enquire? Refer to rockin' college radio stuff in your local music store. (SL)
(Shakin' Chihuahua, PO Box 9595, Newark, DE 19714)

SALBANDO - "I Could See.../ Going"
I don't mean to pick on these guys, but this seems to be standard indie label 7" fare these days, slowish offbeat heavy postpunkish noise with raw vocals which has both assets and liabilities. OK. (WG)
(Oxo, Box 580578, Minneapolis, MN 55458)

SARCASM - "U. N. Believable" tape
More grinding goodies from England's SARCASM. This cassingle is made up of a studio side (with surprisingly few new songs) and a live side. Both have only fair sound quality but the music still manages to rage and the packaging makes it a worthwhile find. (NN)
($4 ppd: Disused, PO Box 430, Reading, Berkshire, RG1 6QN, ENGLAND)

SCHLONG - "Squattin' On The Pot" LP
Well, I had not heard any SCHLONG records before reviewing this one. I suppose everyone lumps them into the VICTIMS FAMILY/NO MEANS NO jazz-core ghetto. I will too, although I find them less jazzy & more hardcore than VF. They dare to cover "Rainy Days & Mondays" by the CARPENTERS and a MICHAEL JACKSON song. Will this be the last Very Small release? (MM)
(Very Small Records, PO Box 8223, Emeryville, CA 94662)

SEEIN' RED - "Takes Three To Fuck Shit Up" EP
I thought these guys were long gone (is this posthumous?), but it's great to see some new stuff - Four songs recorded earlier this year—not a clunker among them. They're melodic, they're pissed, and they're political. Lyrics are top notch as usual - another in a history of solid releases. (TM)
(Van Randwijcklaan, 115c, 3815 AH Amersfoort, HOLLAND)

RECORD REVIEWS

SELFISH - EP
Fast and furious. Looks, sounds and feels like it coulda come outta the Orange County manic crust scene. Skulls plentifully adorn the cover. Put 'em on a bill with ASSÜCK. From Finland. (KG)
(Genet Records c/o Bruno V., PO Box 447, 9000 Gent, BELGIUM)

SHITFIT/GENERAL FOOLS - split LP
SHITFIT are bargain basement INFEST style-guttural -reverberatin' vocal chord skankin' with a few ROSE ROSE-style spazz-outs thrown in for good measure. Solid, but they need to make the jump to warp speed. GENERAL FOOLS remind me a lot of FALSE SACRAMENT, with bizarre twisting and turning, choppy female vocals and surreal lyrics..and then they turn on the power tools!!!(KS)
(Poussin Records c/o Isabelle Mercer, PO Box 211 Stn. C., Montreal, PQ, H2L 4k1, CANADA)

SHITHEADS/NO OFFENSE - split EP
Split between the SHITHEADS, who come up with three studio songs, a live song and a cover. Trashy, sloppy fun—especially their live version of "Eat Shit". NO OFFENSE pull their punches a bit—lackluster delivery, especially the vocals, which sound like they're being read from a textbook. (TM)
(PO Box 34029, Scotia Square RPO, Halifax NS, B3J 3S1, CANADA)

SHIV - "Luster Nozzle" EP
Surprised that the very un-punk A-side got by Tim, but the two tunes on the flip, "EMK" and "Stratego" kick in with a noisy sloppy post punk punch to 'em. Putting New Haven (back) on the map. (ML)
(Caffeine Disk, no address)

SICK OF IT ALL - "Pushed Too Far" EP
A 7 song bootleg of live/demo stuff from the predominant East Coast bad ass band in their heyday. They were never much my trip in terms of mindset but they are the best at what they do - growl and stomp and growl and...(DO)
(Bootleg Records, no address)

SIDE SHOW - "Eggplants and Sunspots" CD
This is one of those bands who if you listen to their CD without thinking about it much, you'll think it's nice and enjoyable. However if you give it a good and proper listening you realize that you can hear all these blatant JAWBREAKER, FUGAZI, MOVING TARGETS -isms. What this means basically, is yeah it's a nice CD, but honestly, it's nothing to mention. (LD)
(Caulfield, 5101 Randolph, Lincoln, NE 68510)

SKINYARD - "Inside The Eye" 10"
Before there's any utterances of "What, these guys are still around?", I'd like to inform you that the singer from GRUNTRUCK and the most famous indie producer circa 1988 is also still in the band. And you know something else? These guys still fail to impress me. Perhaps it's the overly melodramatic vocals or the borderline metal riffs, I dunno. But, they've pretty much sounded the same through the years so you do know what you're getting. (HD)
(Cruz, Box 7756, Long Beach CA 90807)

SLAPSHOT - "Blast Furnace" LP
A whole new band here, except for Choke, of course, who's looking a bit like BILLY IDOL these days. The music is more mid-tempo metal/rock type stuff with a little less of Choke's barking vocals and perhaps a newfound lyrical "sensitivity". A tad predictable. (WG)
(We Bite, PO Box 1072, Chicago, IL 60610-0172)

SMUT - "Goodness No Grief" EP
A different sound from this all femalez foursome. This single is still powerful, but this time around it's full of throat wrenching screams and moments of thrash and the guitar meanders around more. It's not as catchy as the 1st single (which I adored), but it is harsher, faster and angrier, and I'd never say that was a bad direction to go. (AI)
(Spanish Fly Records, 2541 Nicollet Ave So, Minneapolis, MN 55404)

SON OF DOG - "Embrace" EP
Crusty vocals that don't sound right on either speed accompanied by crunchy hardcore with a moshy feel that sometimes bursts into grind. They don't pull any punches and there's a lot of elements here that I like, but when everything is put together it seems like something is missing. It doesn't click for me but it's still worth a listen. (NN)
(Betterdays Records, 1591 Bardstown Rd, Louisville, KY 40205)

SONIC YOUTH - "Buttafuoco" EP
This is why you love to hate bootlegs. Bad live sound of a fair to middlin' performance by an amazing band. Recorded 6-23-88 at CBGBs in NYC. Not necessary. (BR)
(Amy Fisher Price Records, no address)

SPARKMARKER - "Plug" EP
The packaging is rad. That doesn't mean I hate the music, it just means that the packaging struck me first. They get in a kind of moshy groove but not in a "I'm gonna bust some heads" way. Makes you wanna do that dance everyone did the last time I saw them. The singer doesn't have that macho Mike Judge growly voice either. This kind of moshy hardcore is good. (OP)
(Selfless Records, 2157 Pueblo, Garland, TX 75040)

THE SPIT MUFFINS - "Kit Pickles" EP
Heavy, crunchy rock with growly female vocals, L7 style. Mid-tempo, very rock n' roll-y. Sort of takes you back in time (Jr. High for me). Well hell, it would have been a better record to spin at one of those "capture the stars" school dance deals than the watered down rock they used to play between post-disco super hits. This ones all right in today's retro scene too. (AI)
(Diamante Negro Records, PO Box 641312, San Jose, CA 95164-1312)

SPORK - EP
Holy shit, this thing's fuckin' heavy. How come I can't imagine these guttural emissions to spew from such a svelte-bodied singer? You truly can't live without this one if you enjoy the sweet hymns of BUZZOV.EN, RORSCHACH or NEUROSIS. Included is a way-rad 1/4-sized booklet-ma-bob that tells all. Swell as all hell. (KG)
($3 ppd: Small Face Records, PO Box 50403, Kalamazoo, MI 49005)

SPRINKLER - "Peerless/Kent"
Maybe "faceless" is more like it. Both tracks here sound just like a dull version of JAWBOX, same pop/postpunk/rock sound with little spark, yawn. Nice record cover, though. (WG)
(Sub Pop)

RECORD REVIEWS

STAND GT - "Toasting Gears" EP
From the label that put out the awesome CRASH 13 EP comes another fine punky pop gem. This reminds me of SOUL ASYLUM gone pop. Powerful pop without the oh-so evil slickness. Oh ya, they do an awesome version of people's poet BILLY BRAGG's "Strange Things Happen". (RL)
(En-Guard, 1671 St. Hubert, Montreal, Quebec H2L 3Z1, CANADA)

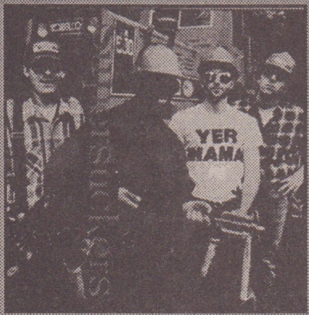
STRIFE - "My Fire Burns On" EP
Very straight edge, very Southern California (a.k.a. very NY 1987 retro') and at times more than a bit vague lyrically but none-the-less energetic and well played. Very well packaged as is almost always the case on this label. (DO)
(New Age Records, 1036 Mt. Whitney Dr., Big Bear City, CA 92134)

STROBE - "Babysitter" tape
Heads up it's catchy punk ala' the PARASITES with desirably gruffer vocals, tails you get something between THE ALARM or BIG COUNTRY. I get mad at things that sound this commercial and Swedes that sing in English. (KS)
(Strobe c/o Jimmie Olsson, Skolvagen 6c, S-739 30 Skinnskatteberg, SWEDEN)

SUCHAS - "You" EP
CRUMBSUCKERS meets ROLLINS meets METALLICA. Oh well, not really my style, needs a little more punch and direction. Superb layout and packaging. Really good lyrics and writing included. I'm sorry I don't like the music. (SL)
(Mugglewump Records c/o Marianne Hofstetter, Gladbachstr 8, CH-8006 Zurich, SWITZERLAND)

SUFFER - "On Sour Ground" EP
Hey, New Wave Recs actually released something with gonads! This is Swedish grind closely related to early ENTOMBED/ NIHILIST. Squeaky clean and anvil-heavy production. Not ground shaking, as it has been done before, but ample for those with a peckish for quality grindcore. (CD)
(New Wave, BP6, 75462, Paris Cedex 10, FRANCE)

SUPERSNAZZ - "Superstupid" LP
Considerably better than I expected (given their version of "Teenage Head" on the "Tales From Estrus" comp), this is very nearly great. The production, however, makes it grate. To wit; sludgy guitars that lack definition and those confounded disco sounding drums that seem to inevitably occur whenever a band goes into a wannabe-pro recording joint. I recommend using a crappy cassette recorder to tape a borrowed copy from across the room. Of course, if you like the "Sub Pop Sound," you may like this just the way it is. Nabob. (DD)
(Sub Pop, PO Box 20645, Seattle, WA 98102)



SUPERSUCKERS - "She's My Bitch/ Drinkin' & Drivin'"
Hard drivin' rock 'n' roll with a punk attitude and musicianship to match. "She's My Bitch" careens along like a mofo with plenty of power and some catchy-as-hell chording. The flip was recorded acoustically while driving their van and even incorporates their horn into the song. A cute idea but you probably "had to be there" to truly appreciate it. Lyrically, I don't know if they're sarcastic or just jumping on the DWARVES train, but this disc hauls, flat out. (CD)
(Sub Pop, you know where)

TEEN IDOLS - "Old Days Old Ways" EP
Like a poppier SLF. Musically this is pretty punchy but then the vocals arrive. Light airy harmonized vocals make this sound more like spineless wimp pop similar to THE FIENDZ instead of the driving catchy punk it could be. They look helluv punk but sound helluv pop, you figure. (OP)
(House of Pain, PO Box 120861, Nashville, TN 37212)

TILT - "Play Cell" LP
Yay! For those of you who like their 7", this will make you pleased as punch. You get feeling that these East Bay bands have been listening to each other for a bit too long, now. Apart from the euphonious female vocals, this shit has CRIMPSHRINE and GREEN DAY written all over it. Some say their sound is a bit too "rock", but that's mainly because Cinder is too good a singer to be considered "punk". But I think she rules, so there. (PC)
(Lookout!)

TILT - LP
Total flannel! Never cease's to amaze me how weak and harmless punks degenerate. Full on self promotion kings and queen, there's a TILT sticker on every corner in the Bay Area. This disk sounds like watered down X or PENETRATION, well it's what is happening I guess I will never adjust. (SM)
(Lookout)

ULTIMATE WARNING - EP
Metal-mania with all that good twangy guitar stuff. The guitar stands out here doing its crazy thing, not in a cheeze-metal way, but in a punk-roughed-out way. It's rhythmic and growly minus the spandex. Not original stuff here, but it has its moments, particularly when then they get going fast. (AI)
(Revelation Time Records, Vor der Teufelsküche, 3240 Haldensleben, GERMANY)

UNBIASED - EP
It's like there's a riot in your ears and everyone's invited. Harsh Japanese grind that rages from start to finish. It's fast, it's noisy, it's vocals are unintelligible. Most of all it puts all those big time "grind" bands to shame. (NN)
(UFO Records, 2161 Bunker Hill Dr., San Mateo, CA 94402)

UNWANTED CHRISTMAS PRESENTS - LP
In this aggregation of trax, UCP strays to the border-region of post-punk and industrial. There's a lot of screaming, distortion, and garagey production, and even a gleefully disturbed cover of "Surfin' Bird" that fits their style to a tee. (SS)
(Electrocution Records, PO Box 1451, New York, NY 10159-1451)

VIOLENT ABUSE - "The Sky" EP
Doodling basslines intro to some over the top NYC/US influenced hardcore from east Germany. Lots of dramatic build-ups to shout-a-long choruses and hammering thrash parts, reminiscent of HALF OFF in execution, while at the same time transcending the pitfalls of a well worn style. Limited to 500. (KS)
(Revelation Time Records, Vor der Teufel Skuche 12, 3240 Haldensleben, GERMANY)

RECORD REVIEWS

THE WALK-INS - "I Write You Letters" flexi
This pop band features a girl singer. The songs aren't terrible, but they do seem dated, in addition to not being sung or played all that well. (MC)
($1.50 ppd: 1136 E. 7th St, Houston, TX 77009)

WET SPOTS - "From Beer to Paternity" CD
Hands down the record title of the year. Beer drinkin' older guy style punk rock from Stoney Creek, Ontario. Simple catchy raw stuff with very amusing lyrics. "Blitzkrieg Polka" must be amazing to witness live. There's even a special thanks list for their favorite bars. (DH)
(En Gaurd, 1671 St. Hubert, Montreal, PQ, H2L 3Z1 CANADA)

WHITE FLAG - "White Rabbit" 45
Selling points: 1) Great looking picture sleeve is a take off the "Surrealistic Pillow" LP cover. 2) Has members of the MUFFS. Reasons to avoid: 1) God awful music. Whether you hate or like the JEFFERSON AIRPLANE this is *so* embarrassing to listen to. Imagine being in a studio recording it! 2) Has members of WHITE FLAG. Takes their pathetic aesthetic one step further. Truly terrible. (MM)
(Sympathy)

WHOPPERS TASTE GOOD - "Detroit, MI." tape
Sounding a lot tighter than I remember, (must have been recorded on a dry Sunday) W.T.G. returns. Slightly metallic hardcore songs about the various things to be done in Missouri while consuming large amounts of alcohol. I liked it. (DH)
($4 ppd: 3108 Ashby Rd., St. Ann, MO 63074)

WIDER - "Triangle" EP
Totally heavy and it gets a tiny bit experimental, they stay really tight though. Some dissonant chords and odd rhythms pound through. In your face production makes this soooo much above average. It has that thick and tight sound but they don't uphold some formula. They experiment enough with chords and rhythms to stand out, in a good way. Awesome. (OP)
(Stickshift Records, 63 Pitt St #5R, NY,NY 10002)

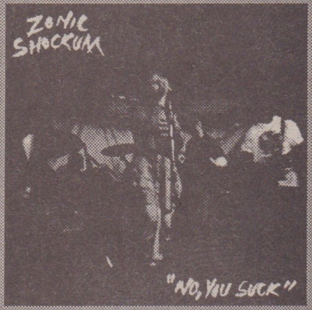
THE WOGGLES - "Third Rail/Kudzu Creep"
Sounds like "Psychedelic Jungle" era CRAMPS minus the rockabilly influences. Sinal singing style which, I understand, is not uncommon for Athens, GA vocalists is very much in evidence. Printing the not especially inspired lyrics to "Kudzu Creep" inside the sleeve is more than unnecessary. (DD)
(Lance Rock Records, Nanaimo, BC, V9R 525, CANADA)

YAWP! - "The World According to Yawp!" LP
Rather poppy and upbeat punk with a woman on vocals. Lots of variation from song to song, from ballads to BAD RELIGION-style ditties. (KG)
(Down to Earth, PO Box 26286, 1002 66 Amsterdam, HOLLAND)

YOUTH BRIGADE - "Full Force" EP
From the liner notes: "I hope we've been able to inspire some of you to care about our world, our lives and each other and try to always work toward making this world a better place for us all." From the lyrics: "We're gonna kick some heads tonight... We've moved in, we've taken over... Then we'll leave you bloody in the streets/Cuz we don't give a fuck!" So I knew it sucked before I played it, but I still have to describe the music or people will write whining letters... it's hardcore. (EW)
(no address...bootlegging isn't very positive, guys!)

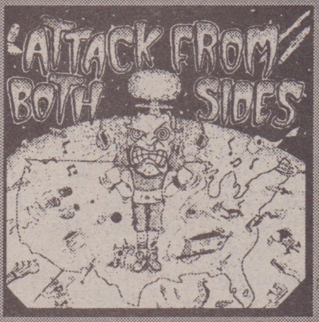
ZEN BUTCHER - "Partying With My Pop" EP
Simple, garagey, with sort of HUSKER DU overtones, without the poetics. That guitar is heavy, rises and falls and does some kool solo flailing around. I enjoyed listening to this 'cause it sort of took me back to a mid-eighties punk sound. But it's also not something I haven't heard before. You'll dance, you'll party hard with drugs and dads— you know that score. (AI)
(Pristine Records, Rt. 1 Box 187-A, Witney, TX 76692)

ZIPGUN - "I Can't Wait" EP
Smokin' guitar ala RHYTHM COLLISION. Great melodic punk that packs a punch. A definite pick-up in pace compared to some of their earlier releases. (MH)
(Thrill Jockey Records)



ZONIC SHOCKUM - "No, You Suck" EP
Languid, sultry sounds with screams and some outer-space-like sound effects at the end of one side. Trashy, fun, start and stop songs that you could just picture in a sleazy bar. Kool. They also cover the MISFITS song "Bullet", but of course it sounds different without the big Danzig cheeze. (AI)
(Beefeater Records, 702 North 5th St #1F, Philadelphia, PA 19123)

V/A - "ABC No Rio Presents" EP
I'm totally pro-bootlegs, but it's always a bummer to see boots of this quality. It's not really *bad*, but it's much less than what it could be. If it was truly a labor of love, it could be so much better. OK recordings from YUPPICIDE (who do a cool NEGATIVE APPROACH cover) and BORN AGAINST (bound to happen eh?). Poorly photocopied sleeve, no labels... ahh.. disappointing. (TM)
(no address)



V/A - "Attack From Both Sides" EP
This worth buying just for the FACE TO FACE song which is classic pop a la SCREECHING WEASEL. Totally boss. The RHYTHM COLLISION song is solid as usual, but the NO FRAUD and PSYCHO TRIBE songs don't excite me too much. (PC)
(Stiff Pole, PO Box 20721, St. Pete, FL 33742)

V/A - "Back To Front Vol 1" LP
Hopefully the first of many in this series, a splendid introduction to 1977-1979 era punk. While there are several US and Australian cuts here, the focus is on obscure European punk, and with tracks from the likes of THE HELMETTES (Holland), ELECTRO CHOC (France), THE KIDS (Belgium), BASTARDS (Switzerland, not Finland or US), MITTAGEISEN (Italy) and more, you can't go wrong. Highly recommended. (TY)
(Incognito, Hermannstr 1, 7000 Stuttgart 1, GERMANY)

RECORD REVIEWS

V/A - Bits of Noise CD
Remember when Eurothrash was slow enough to dance to and the vocalists shouted semi-coherently instead of gurgling? Either way, that's what you've got on this disc. Lots of high octane early '80's style hardcore. CONTRA, BAMBIX, LAST OPTIONS, and ANARCRUST are a few of my favorites from the 21 bands here. Seek and consume this punky pup. (CD)
(WRF Records, PO Box 39, 113 ZG Obdam, NETHERLANDS)

V/A - "Bloodstains Across California" LP
From the same self-proclaimed scumbag who brought you "Bloodstains Across Texas" (and promises "Bloodstains Across the Midwest" next), a winning pick of loser (and I mean that in the good sense, like Bob Seger's "Beautiful Loser" probably, except that I'm only familiar with the title, not the song) punk bands from California. No longer need you pay big bucks for the likes of the MAGGOTS' "Tammy Wynette" or the CONTROLLERS' "Slow Boy" (unless you want the B sides). Twenty cuts made this the Official Scotch Buy in Epicenter's famous bargain corner. (DD)
(Scando-Scumbag, no address)

V/A - "Burnt Blasts of Sienna" EP
This 7" comp comes out of Columbus, Ohio and has songs by BUGMAN, PRETTY PRETTY MIGHTY, PET UFO, and CLAY. It's a very good sampler, with the PRETTY MIGHTY track really standing out cuz of the neat violin playing. PET UFO was sorta a cross between good FIREHOSE and thrashy MINUTEMEN music. (MM)
(Burnt Sienna Records, 207 Powhatan, Columbus, OH 43204)

V/A - "Change Now" EP
A five band sampler from Portugal, with mid-speed hardcore and riffing back and forth being the mainstay of CORROSAO CAOTICA, INKISICAO, and SUBCAOS. ALCOORE combine a poppy feel with the same metal riffing and end up with something similar to G-ZET or other early Japanese bands. Finally X-ACTO's jazzy hardcore sound puts them on par with I REFUSE IT. Lyrically anti-multinational, anti-vivisection, anti-religious and anti-nationalist sentiments pervade. Anarquia now! (KS)
(Slime Records, Apartado 1789, 1017 Lisboa codex, PORTUGAL)

V/A - "Cloud Cuckoo Land" CD
Split release between Swedish bands THE SUN and HUX FLUX. THE SUN's material is a lot better produced than their previous records, but they've also discovered superfluous guitar leads that grated my nerves. HUX FLUX managed to crank out a couple of really great songs, but had inane lyrics and vocals on most tracks that did little for me. Is this the mainstream 'alternative' over there? (TM)
(Amigo Music AB, PO Box 6058, S-102 31 Stockholm, SWEDEN)

V/A - "Deadly Sins" CD
An all Japanese comp with BEYOND DESCRIPTION and GABISH being the sole representatives of the hardcore world. MAGGOTY CORPSE, VOIDD, and the rest go with the death metal motif. Most of the bands rank right up there with the best of them, but with only 8 songs you end up feeling a little short changed. (NN)
(MCR, 157 Kamiagu, Maizuru, Kyoto, 624 JAPAN)

V/A - "Departure" EP
AVAIL check in with "March" from their "Satiate" LP. To say that they are DC influenced hardcore is to do them a disservice. They rock plain and simple. FREAK BEANS are a little harder and have more painful vocals bit don't quite match up to AVAIL. Ahhh 1.6 BAND. "Squelched" is their track. Thick, full sounding, heavy and melodic. Tight as fuck and good as fuck. SPOKE (MA not Gainesville) have changed their name to NOT WITHOUT and have a more laid back approach to the emotive style of hardcore. This is how comp 7"s should be! (OP)
(Community Chest Records, PO Box 808, Southwick, MA 01077)

V/A - East Coast Assault CD
It should be titled "19 Bands Who Can Fuggin' Mosh". Enough metallic, simian powercore units to stuff Gold's Gym. DARE TO DEFY, SAM BLACK CHURCH, STARKWEATHER, ONLY LIVING WITNESS & gobs more. Unleash the Neanderthal warrior lurking within...(CD)
(Too Damn Hype Records, 110 Beverly Drive, Kennett Square, PA 19348)

V/A - "Fuck that Weak Shit Vol 1" EP
Slightly overstated? It's not weak but more diverse than you'd expect. SCHWERMUT FOREST are a German experimental band reminiscent of EX, MORZELPRONK or the early SF sound, and they have a good beat too. BIRDSKIN are a Dutch, poppy, sugar-coated, new sincerity guitar band. FRUITCAKE, an amazing mesh of CHROME and L7 with fuzz-fuzz guitar. NO TOMORROW do a loud, blazing, wall-of-noise instrumental that approaches blurrcore. The 7"s hole is the large size, so go find that plastic thingy! (SG)
(Pitt's Bull Records, Tervuusesteenweg 1h, 1820 Perk, BELGIUM)

V/A - "God's Chosen People" LP
A plethora of rocking (for the most part) bands from the Atlantic Seaboard. 12 bands which include (and these are the rocking ones) AVAIL, RORSCHACH, ELIZABETH HERZ, MEREL, ICONOCLAST, & PUZZLEHEAD. The rest is passable, and at times i.e BORN AGAINST, makes absolutely no sense. That aside, this cooks. (LD)
(Old Glory Records, 5 White Oak Dr. Coltsneck, NJ 07722)

V/A - "Go Whole Hogs" tape
It took me a while to figure out that this is a split tape with EYES IN HAND and MESSED UP. The former play with a rock/metal influence that doesn't have enough of a punch to pull it off. The latter is more my style. Hardcore with breakneck speed and a nasty attitude. MESSED UP get down and dirty and fuck shit up. (NN)
(Hokugaki-Sou, 28-36 Takaoka-Chou, Hakodate-Shi, Hokkaidou 042, JAPAN)

V/A - "Hope For Us" EP
A powerful, emotional collection here. All four songs and bands share anger, passion, screaming and a DC/Ebullition combination sound. Especially powerful is ANIMAL FARM's "Paperhouse" and BURIED's "Hope For Us". This is an inspiring, intense little pack of vinyl noise. (AI)
(Discontent, 2401 W. Layton Ave, Milwaukee, WI 53221)

V/A - "It's All Been Said Before..." EP
Abrasive charges from BGK, CHUMBAWAMBA, IMPACT, URBAN WASTE and five others bootlegged from hard-to-find 7"s and compiled with a nifty booklet with superb graphics thematically underlining a slag-off to rockstars, cops, work and war. Ripping selections, a fun reminder of the focus and simplicity, for better or worse, early hardcore had. Hardcore 101? Eek! (KS)
(bootleg, no address)

RECORD REVIEWS

V/A - Kick Out Your Suckers Vol. 1 tape

Two bands from Japan's lands sputter thru the usual array of exercises in the hardcore training camp. Add DISCLOSE to the multitudes of bands who carbon copy DISCHARGE from the music right down to their logo. Nothing new to say cuz there's nothing new to the tunes. INSANE YOUTH comes from the same artery but a different vein. I.Y. follows the lineage of traditional Japanese HC more closely with five muscular assaults. Punk's not dead, it's just been xeroxed so many times you can't tell what the original looked like anymore. (CD)
(Souichi Hisatake, 68-9 Gyuko Kochi-City, Kochi 780, JAPAN)

V/A - "Killed by Death #7" LP

If you loved "Pebbles" or "Boulders," here's some more minimally produced, unpretentious obscurities— but PUNK! All these songs are good but they don't flow together well and it just lacks the cohesion of better comps. Of special note, though, is RUDE NORTON's STRANGLERS-ish (and stooopid) "Tits on the Beach" that DOA made famous. The comp is international but almost totally in English. My faves are MD, SPERMA, MAIDS, FIRE EXIT, GUILTY RAZORS, DOT VAETH, CIGARETTES and LOST KIDS. There are only 700 so go get yours! (SG)
(Red Rum Records)

V/A - "Loud, Ugly, Pop" CD

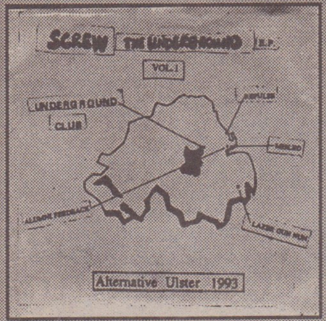
Three bands: SIX 6, HORACE PINKER, and MAN DINGO all play cool melodic shit that makes you kinds grin. If you're into things like CHEMICAL PEOPLE, G-WHIZ, BIG DRILL CAR this is your baby. (LD)
(Fat Beat, 61 E. Columbus #102, Phoenix, AZ 85012)

V/A - "Making Losers Happy" CD

This is a collection of singles released between '88 and '91 on the Xpressway label out of New Zealand. THE DEAD C., THE TERMINALS, and lots more bands and artists are featured and the package includes a booklet with pictures of the original sleeves and other valuable information. Crucial because all this stuff is way out of print. (ML)
(Drag City, PO Box 476867, Chicago, IL 60647)

V/A - "Oxo 5" EP

4 songs here , all from the state o' Minnesota. JANITOR JOE are the "stars" here, turning out a chunky tune worth checking out. Newcomers JOHNS BLACK DIRT, SNAG and MUSKELLUNGE also check in here, with songs of various quality, although it's far too early to pass judgment on any of these guys. (ML)
(Oxo Records, Box 580578, Minneapolis, MN 55458)

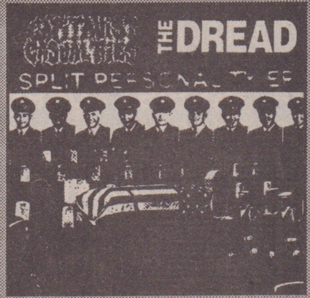


V/A - "Screw the Underground" EP

Alright! A good variety of Northern Irish bands ranging from moshy to minimalist. ALUMNI FEEDBACK have my admiration for working the word "tomfoolery" into a song. All the songs are decent, it's a limited edition, and this is a country that really needs your attention. So check it out! Now where's our Republic of Ireland comp? (PC)
(Beat Crazy Records, 4 Moylene Grove, Antrim, Co. Antrim, BT41 4JN, NO IRELAND)

V/A - "Sing along with..." EP

An older BUZZOVEN tune, then RANDOM KILLING from Canada, UNION MORBIDE from Holland, and USEFUL IDIOT & FUNBUG from the UK. All are pretty good songs, too. Comes free with issue # 1 of... (DH)
(Vinyl Vaults, 22 Byrd Close, Waterlouville, Hampshire, PO7 5UX, ENGLAND)



V/A - "Split Personalities" EP

A split 7" between suburban NorCal bands THE DREAD and CAPITALIST CASUALTIES. The first is good HC, which I guess kind of reminded me of MORAL CRUX in some weird way. CAPITALIST CASUALTIES are the thing here, for me at least, thrash-o-rama, that's slow and grindy in parts, with scorched throat vocals, and a delicious fist pounding pace. Zikes! (LD)
($3.00 ppd: Six Weeks. PO Box 2262 Knotts Hill Cr, Santa Rosa, CA 95405)

V/A - "Super Hits Vol 2" EP

Six underground punkish bands from the Seattle area appear on this EP, which has a "grunge is for suckers" motif. Side 1 is definitely the better of the two, what with its fine twin garage punkers (by THE RICKETS and SEXY FREUD...) and one raw pop punk number (by THE JIMMIES). Side 2 contains a really annoying stop/start thrasher (by THE DAVES), a garage punk paean to pot (by BIGTOP), and a trashed-out grunge [!] track (by GRITT). (JB)
(Jam Records, PO Box 19306, Seattle, WA 98109)

V/A - "The Dignity of the Human Being is Vulnerable" LP

This compilation record against the war in former Yugoslavia benefits several anti-war organizations throughout Europe and features an array of bands from Eastern/Western Europe and the United States. A variety of different styles including WAT TYLER, INFS, THE EX, MDC, NOMEANSNO and THE DOG FACED HERMANS. For what this record may lack in music it makes up for in effort and intention, specifically the booklet that provides lots of information and resources for this anti-war movement. (MK)
(A.W.A., Inktvis-Pruduktre, Helper Brink, 9722 EE Groningen, HOLLAND)

V/A - "Vinyl Retentive" 2xLP

Another double LP smorgasbord from comp king David Hayes. Truly "something for everybody", but mostly coming up aces from POUNDED CLOWN, GRIMPLE, SARABELLUM, LOGICAL NONSENSE, NAR, RAOOUL, BUZZOVEN, ECONOCHRIST, LIZARDS and bukoos more of the mutant, poppy, thrashy, hilarious, and generally idiosyncratic from around the U.S. and Sacramento! (KS)
(Very Small Records, PO Box 2174, Berkeley, CA 94702)

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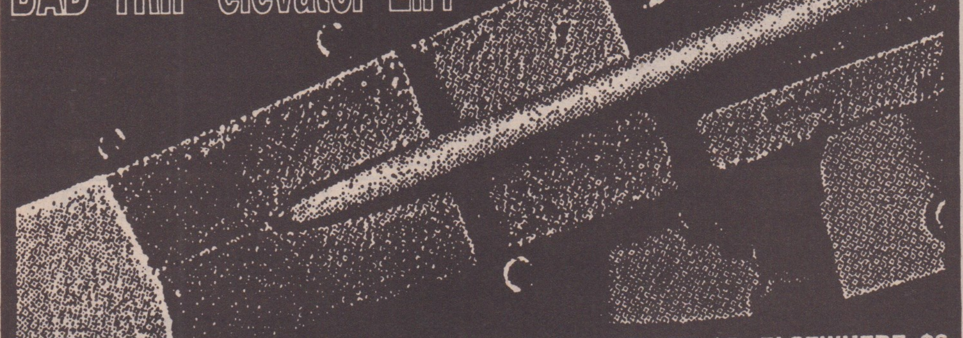

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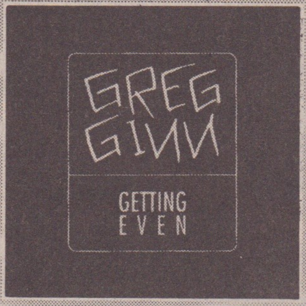

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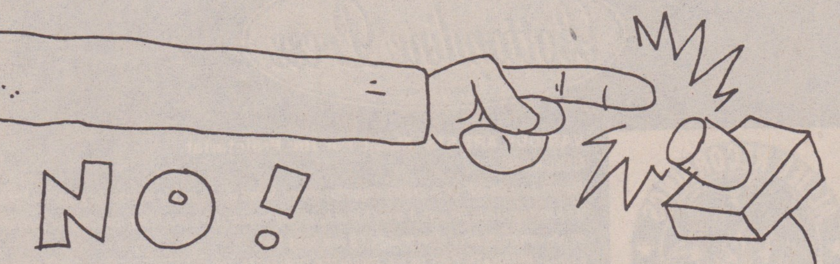

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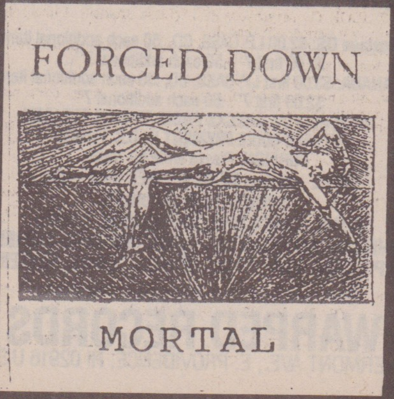

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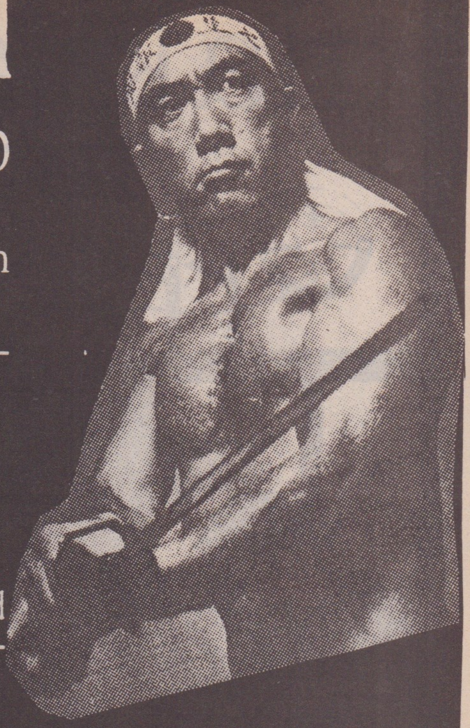

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• Other releases also available on Allied Recordings •

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ALLIED No. 27 Album / CD
Hüsker Dü meets Cheap Trick? Figure it out for yo'selves. Debut full length from S.F. trio.

FIDDLEHEAD - Dod e
ALLIED No. 29 7 INCH / CD Single
3 new songs produced by Sugar's David Barbe. CD features previous Allied 7" also.

DOGS ON ICE - Housefly
ALLIED No. 30 7 INCH
Melodic power pop-punk from Tampa, FL. Early Descendents-ish? Well, it rocks!

SCROG - Learning Compromise
ALLIED No. 32 7 INCH
Yet another great band from Florida, this one is like uranium on your turntable.

Almost ready dept.: 'How The West Was Won' is the title of an all new POLITICAL ASYLUM 10". Legendary Euro politico-punks with their latest recordings. Due out August.
Not to be forgotten dept.: BUZZOV•EN's 'To A Frown' album/CD. 'Emergency Broadcast Systems' Vol. 2 7" with ASSUCK, CRAIN, SCHEDULE and FRICTION. 'Emergency Broadcast Systems' Vol. 3 7" with EVERGREEN, EVERREADY, RADON and LOCKJAW.

PUNCHLINE Magazine issue number 14 - '**READ OUR LIPS**'
Available in July. Women's rights/sexism issue. 40 pages, no ads (yeah!). Probably the strongest issue published.
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*ALSTAIR GALBRAITH Morse LP (Siltbreeze)...9.00 Fairly tortured but still fairly melodic skree from the land of sheep and feedback. 17 songs.
*GASTR DEL SOL The Serpentine Similar LP (Teen Beat)...Dave Grubbs new project, that is kinda similar to his old band Bastro's more experimental material, but quiter. Not easy listening but worth the effort.
*MONO MEN Shut Up 10" (Estrus)...6.50 8 song instro record "for the assholes who don't like the way we fucking sing" and like the saying goes, it's boss.
*NOTHING PAINTED BLUE Power Trips Down Lovers' Lane LP/CD (Kokopop)....it's finally out. Kramer production might throw you at first, but after a few spins this reveals itself as these guys' finest moment yet, with a fairly impressive ratio of good to filler.
*ROYAL TRUX Cats and Dogs LP/CD (Drag City)...New RTX is even more traditional than their last, but of course they still sound like Martian version of the Stones. Swell.
*THIS KIND OF PUNISHMENT A Beard of Bees LP/CD (Ajax)...Precursor to Cake Kitchen and Peter Jeffries' involvement with various projects (both Peter and Graeme are here). Originally released in 1984 in teeny quantities.
*UNREST Isabel Bishop 12" (4AD UK)...6.50 Import vinyl version of new EP, though this has just 4 songs (new version of "Teenage Suicide" + "Isabel", "Love to Know," "Nation Writer")

7" SINGLES....$3.50 unless noted otherwise
*ARCHERS OF LOAF "Web in Front" +2 7" (Alias)...single no 2. Yeah, they listen to Pavement and Superchunk, but their songs are good enough that you can forgive the obvious influence-flaunting.
*ASHA VIDA "Eskimo Summer" +5 7" (Audrey's Diary)...A side does the hypnotic Spacemen 3 type thing, on the flip they freak and go Kraut rock. Crazy.
*BELREVE "Nothing" +1 7" (Anyway)...First vinyl outing of their own (they were on the first Cowtown 7"), and it's no-fi fuzzed out pop stuff.
*BRATMOBILE/VERONICA LAKE split 7" (Simple Machines)...Working Holiday 7" for May.
*DON CABELLERO "Our Cabellero" +1 7" (Touch and Go)...Pittsburgh all-instro noisemongers' first at-bat in the big leagues. Busy, loud, and complex...so it's not unlike latter-day Bastro (tho' not quite as fucked)
*EARTHMEN "Cool Chick #59" +1 7" (Slumberland)...cross between the Dentists and commercial 60's pop (i.e. Petula Clark), with some fuzz thrown in. Licensed from the Australian Summershine label, which seems to get talked about in the same way as Sarah used to a few years back.
*FEEDER/LIQUOR BIKE split 7" (Uprising)...2 heavy, ugly bands. LB comes up the winner, with a rocking Halo-esque ripper.
*GUZZARD "Glued" +1 7" (Amphetamine Reptile)...high energy schrapnel rock, yellow vinyl.
*HALF STRING Eclipse 7" (IPR)...4.00 Kinda 4AD-ish pop stuff with simple, reptitive guitar lines and vocal melodies. Snappy letterpress sleeve, edition of 1500.
*HIGH TECHNOLOGY SUICIDE "Paint it Black Sabbath" +1 7" (Sympathy) Weird hybrid cover of "Paint it Black" and "Paranoid" by people who look pretty deranged.
*PETER JEFFRIES/STEPHEN KILROY "Crossover" +1 7" (Ajax)...Yup, more of Mr. Jeffries stuff. It's good.
*JET BOYS "Get out my Girl" +2 7"pic disc (Sympathy)...5.00 Japanese punk rock, pickture disc.
*BARBARA MANNING "B4 We Go Under" +1 7" (Teen Beat)...Ms. M is backed by Flophouse here. A side is a great pop tune and the flip is a worthwhile C&W number.
*MY DAD IS DEAD/RASTRO split 7" (Simple Machines)...the MDID song is really good and was taken off of the "Chopping..." LP at the last minute by Mark. Woking Holiday 7" for June.
*THE ROPERS Sunbathe 7" (Slumberland)...kinda fragile pop, catchy. 4 songs.
*SAMMY "Babe Come Down" +1 7" (Smells Like)...4.00 Pavement-esque, but hey what a tune. Full color sleeve.
*SENTRIDOH The Mysterious EP 7" (Little Brother)...6 new songs from Mr. Lou Barlow of Sebadoh.
*UNREST "Cath Carroll" +2 7" (Teen Beat)...Teaser for upcoming LP plus 2 songs that won't make the cut. It's fabulous, baby.
*WHITE FLAG "White Rabbit" +2 7" (Sympathy)...another collaboration between the Muffs and White Flag. Funny cover parody of "Surrealistic Pillow"
*WIDER "Triangle" +1 7" (Stickshift)...New NYC band feat people from Live Skull, Dustdevils, Foetus, Skunk) who do the loud and precise thing better than most, then again I'm a little burnt on this kind of stuff, so it's probably better than I make it sound. White vinyl.

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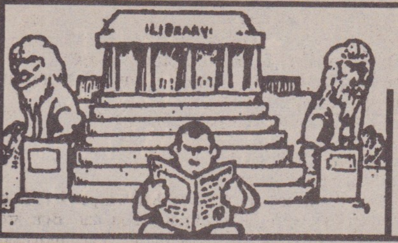

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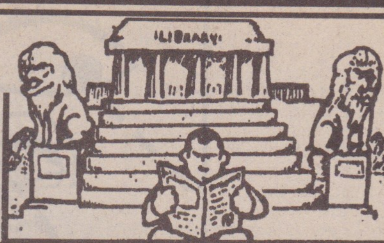


Reviews by: (MA) Matt Average, (SB) Suzanne Bartchy, (MB) Michelle Belacic, (CC) Carrie Crawford, (JD) Joe Donohoe, (LD) Lali Donovan, (LH) Lance Hahn, (HH) Harald Hartmann, (TJ) The Judge, (JX) Jux, (ML) Missy LaVallee, (TM) Timojhen Mark, (NR) Natasha Riggins, (DS) Dave Stevenson, (EW) Eric Wilson, (MW) Matt Wobensmith, (SZ) Sarah Zimmerman

AARDVARK #3 / $1 or trade or stamps
81/2 x 51/2 - copied - 28 pgs
With Mr. Rogers on the cover, one might expect a nice, clean, well-minded zine that always makes it's bed and takes out the trash. Instead, you'll find punk reviews of stuff, collages and thoughts of the editor. Mr. Rogers would appreciate the good grammar, tho. (NR)
2307 Maple Ave. / Northbrook, IL 60062

ABSOLUTELY ZIPPO #17 / $ .25 + 3 stamps.
5 1/2 x 8 1/2 - copied - 36 pgs.
Escape from the suburbs! with Eggplant's 5-in-1 miracle grow urban brainfood. Travel with him from the simple track homes of Pinole to the projects of Oakland in the Suburban Yawn issue of Zippo. Inside you'll find triads on just what "punk is," to bus-bound traveling stories, the further adventures of Greennuts, a nifty story by Larry, and lots of other east bay rants. So get this Zippo and escape into the mythical punk kingdom called East Bay...(JX)
PO Box 4985 / Berkeley CA 94704

ALPHABET THREAT - D (#4) / contribution 0-$1
11 1/2 x 14 - printed - 15 pgs.
This zine absolutely defies classification. Humor, wit sarcasm, gardening, erotica (hot n' steamy!), politics, recipes and how-to's. I found the recipe for landlord lunchmeat to be truly inspiring. I absolutely loved, loved, loved this zine - especially the "stroke piece" and the article on menstruation (how to make your own menstrual pads). I'm already looking forward to issue E. (MB)
3018 "J" St. #140 / Sacramento, CA 95816

ANAL SOCIETY #2 / free/trade/contribution
8 1/2 x 11 - copied - 30 pgs.
Look, I want to be fair here. I fart and pop zits as much as the next guy, but I don't wanna read about it. If this were about the *cool* aspects of anuses, I'd recommend it highly. But noooo! Record reviews. Maybe you'll like it. I'm out. (TJ)
Fia / 16910 NE 8th Ct. / N. Miami Beach, FL 33162

ANARCHY # 37 / $3.00 ppd.
8 1/2 x 11 - newsprint - glossy 4 color cover - 84 pgs.
What more can I say than what the title implies? Lots of politics, revolutionary cartoons, and attitude designed to create anarchy, I guess. Some good letters and a few of the shorter pieces caught my eye - safe to say if you like the ideology, you'll love the magazine. No "page three punx", however. (MW)
C.A.L. / PO Box 1446 / Columbia, MO 65205-1446

ANDY'S CHAIR #2 / $3.00 ppd.
5 1/2 x 8 1/2 - copied - 68 pgs.
Really great zine from this uprooted upstate NY resident (now CA resident). Split between interesting editorials/ articles / etc. and crazy comics. Some of the better articles about the 'state of punk' and things along those lines. A really good read. Didn't hear the tape it came with - check tape reviews for that... (TM)
WowCool / 48 Shattuck Square / Box 149 / Berkeley, CA 94704

BACK DROP PAINTER #2 - #3 / 1 stamp or trade
4 1/4 x 5 1/2 - copied - 24 pgs.
Small personal type zine. Issue two has a story about losing the boss' dog, a fire drill, Ronald Reagan centerfold and a few other things. In three there is even more reading! Stuff about going to shows, described beyond how the bands performed, thoughts on sexism, clippings and random thoughts. Good way to pass the time while waiting for your food to cook. (MA)
Erin / PO Box 262 / Santa Rosa, CA 95402

BELLY OF THE BEAST #1 / postage or dirty pictures.
8 1/2 x 11 - copied - 24 pgs.
Remember Larry Flint? The publisher of *Hustler* who got shot, paralyzed and ended up using an American flag for a diaper? That's what this zine reminds me of. Lot of pictures of topless, bottomless women, pictures of bikers and guns not to mention reviews of white supremacist oi band releases side by side with pictures of Bad Brains (to fuck with the reader right?). We've also got interviews with joyful rapist El Duce and Tesco Vee. Sure you've got freedom of speech Chris, and you can say whatever you want, so will I. Your zine sucks (though Tesco is right). (JD)
Chris Woods / 7 Woodcock Lane / Randolph, NJ 07869

BLOODY BRAIN EXPLOSION #5 / $3.00 ppd
8 x 5 - offset - 44 pgs - German
This zine is mostly band interviews, Cynics, Girl Trouble, Tommyknockers, Mr.T, Broken Toys, etc...
Also has some ads, and reviews. This one is dedicated solely to music. (HH)
S. Moutty / Hauffweg 8 / 4200 Oberhausen 11 / Germany

BLUE BLOOD #2 / $20 - three issues
8 1/2 x 11 - offset - 48 pgs.
Poo-poo, I say. I'm sick of these darned "alternative sex magazines" that are pretentious, lame, and just plain not sexy. I yawned my way through its pages of low-quality sex photos, articles on smart drugs and body-piercing, and goth style fiction. (ML)
3 Calabar Court / Gaithersburg, MD 20877

BORKENKAFER #2 / $3.00 ppd
8 x 5 - offset - 32 pgs - German
This issue has an interview with the new band Agathocles from Belgium, plus a long interview with the band Strike. Besides this the zine is mostly small tidbits of info, some reviews, and ads.(HH)
Stefan Folker / Dr.Metzger Str.7 / 4280 Borken 1 / Germany

BOWLING DOUGHNUTS #2 - $2 ppd. or $1 + 3 stamps
8 1/2 x 11 - copied - 26 pgs.
Fear, Violent Society, White Zombie, 7-10 Split and Nobody. Whew! That's a mouthful. (TJ)
3809 Princess Anne Road / Suite 107, Box 105 / Virginia Beach, VA 23456-5314

BURIAL #1 / $2 - $5 air / world ppd.
8 1/4 x 11 3/4 - copied - 24 pgs.
Without a doubt I'm totally inspired with European straight-edge these days. Great music, great zines, and although I do not agree with Communism I find the articles on politics to be fresh and interesting. This zine further reaffirms my inspiration. Tons of photos of bands like Man Lifting Banner, Onward, Blindfold, etc., an interview with Spirit Of Youth, and a very interesting and inspiring interview with the editor of Counter Clockwise fanzine, plus thoughts on self-edge, and making solid changes. A lot of heart went into this effort, making it all the more enjoyable. (MA)
Rob / Op de Knip 134 / 6467 GX Kerrade / Holland

BURN IT DOWN #2 / $1.00 ppd
8 1/2 x 11 - copied - 32 pgs.
Totally kick ass straight-edge zine that's direct and honest . The editor tells you how he sees it, and if you don't like it, well that's your problem. This mostly consists of photos and opinions (dealing with dancing, women's involvement in straight-edge, and people who were once straight-edge), plus an interview with Bloodline that deals with political and social issues rather than the tired standard band interview, and an interview with a friend from Denmark on straight-edge and life in general. (MA)
1202 N. 75 th St. #111 / Downers Grove, IL 60516

BUTT UGLY #8/ one stamp
4 1/4 x 5 1/2 -copied- 28 pgs
Poetry alert!! This issue is completely full of stories and prose. Kinda arty, not hideous. If you are in the mood to just read vignettes, then this ones for you. (SZ)
PO Box 144 / West Bend, WI 53095

CHEESE LOG #4 / 50¢ and two stamps
5 1/2 x 8 1/2 - copied - 36 pgs.
This zine is teenage grrrrl power!! Which is right on in my book. Although it borders on cheesy-naive at times (read: alternative) their hearts are in the right place and this is fun. Feminism, Sassy mag, veg food and more all found within. Oh yeah, and when you send for this, pleases tell these girls what ska is. (they wanna know.) (ML)
Cheese Log / PO Box 802 / Fairport, NY 14450

CONTRIBUTION #2 / $1.50 ppd.
8 1/2 x 11 - printed - 50 pgs.
For me, the word "hardcore" always conjures up images of "enlightened" white, middle-class males preaching about the evils of sexism, racism and poverty from an outsider's perspective. This zine exudes some of that crap, but there are also some very good articles on animal cruelty, safety standards in the auto manufacturing industry and the costs of putting out a 7". Great band photos too. (MB)
RPO 1228 / PO Box 5063 / New Brunswick, NJ 08903

COUNTING BACKWARDS # 1 / $1.00 & stamps
5 1/2 x 8 1/2 - copied - 32 pgs.
Meet Kath. Also, Lou Barlow of Sebadoh talks with us. Drugs: the real war. A bunch of reviews. And meet our friend James.Good writing, nice layout. Not much else to say, but it is good. (MW)
2320 41st St. NW Apt. 203 / Washington, DC 20007

CRUEL WORLD #1 / $4.50 ppd
8 1/2 x 11 - offset - 42 pgs.
The first time I ever came into contact with Jim Blanchard's work was around 1984, when he was doing a zine out of Norman, OK., called *Blatch*, which combined music and amazing graphics into one zine that has made a lasting impression on me. Needless to say when this came in for review I was psyched to see that he was still putting stuff out, and that the quality is still there. *Cruel World* is a collection of comic short stories mostly dealing with day to day experiences such as going to the hardware store or to work, then there's a story about psychologist Carl Jung tripping on LSD during interrogation at the Nuremberg Trials, and among all this there are amazing full page pieces that will have you looking at this comic book for hours on end. (MA)
Jim Blanchard / PO Box 20321 / Seattle, WA 98102

DAMAGED the fourth one / $2.00 ppd
7 x 8 1/2 - copied - 32 pgs. plus!extra 32 pg. insert
I like to read thought out opinions, this one offers some thought provoking bits on "preaching" or speaking out on things that are "fucked", a lively letter section intelligently arguing anarchism vs. govt., and an emotions or logic diatribe. Alot of interesting clippings of a disturbing or oddball nature, as well as a Friction interview, zine reviews and a refreshing approach to doing record reviews (story-like) - check it out. It's no secret that I hate poetry, so the insert shouldn't be commented on by me. (SB)
PO Box 9631 / Downers Grove, IL 60515

DANGEROUS PUSSY #2 / $2.95
8 1/2 x 11 - comic - 36 pgs.
Inspiring glossy-covered anarcho comic 'bout art from the gutter (or is it gutters with art?). Like the *Fabulous Furry Freek Brothers* with less dope and more body piercings. Prostitution, cannibalism, leprechauns, performance art and The Simpsons all run together like a four-course meal post-vomiting. Pricey, but hey, this kinda thing's gotta be done full-time. A+. (TJ)
Manic D Press / Box 410804 / San Francisco, CA 94141

DISSOLVE #1 - 29 cent stamp
8 1/2 x 5 1/2 - copied - 20 pp - English, kinda
Whoa. One good article on men's groups reprinted from *Riot Geeek* and a whole bunch of writings like "FINALLY when believed murdered fascist-sexist bastard in ALL-situation arises that smears our-others faces with realization that ideals STILL need to be struggled for! If we continue to resist-struggle against sexism-ALL fascism-we will win! I-WE-need ALWAYS to strive for anarchism-liberation-ALL manners!"...and so on for pages and pages! Guess where it's from? (EW)
Jeff Jones / 3028 Ewing Ave S #405 / Minneapolis MN 55416-4274

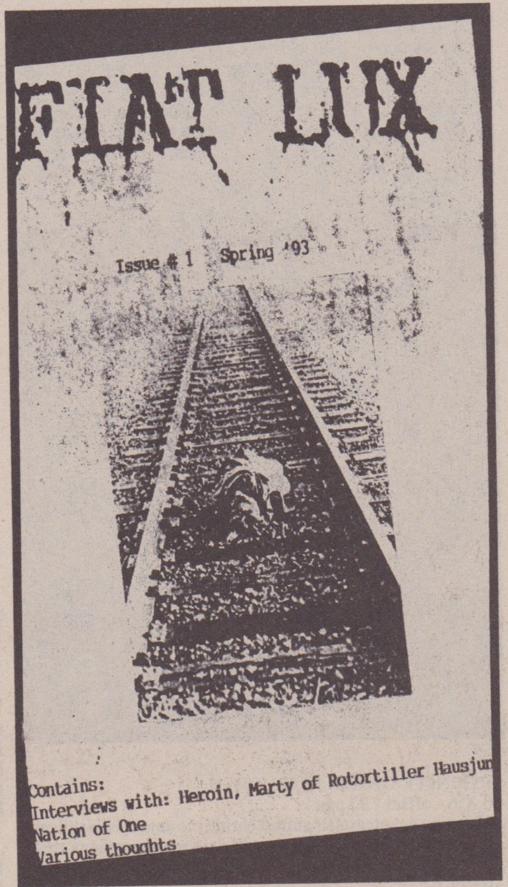
DRACULA LIVES #1 / two stamps
5 1/2 x 8 1/2 - copied - 16 pgs.
"A half serious look at the undead." Highlights include an advice column w/Grandpa from the Munsters, the "outing" of celebrity vampires such as John Denver, and the Maggot-Blood Sausage Stew recipe which I tried and is fabulous. (ML)
A. Havel / PO Box 84 / Belleville, KS 66935

DUMP #1 / $1.50 ppd (I'm guessing)
8 1/2 x 11 - copied - 28 pp
Mostly interviews (Ill Repute, NoFX, Lagwagon, Face to Face, more), plus some political articles, comics, reviews, sticker. (EW)
PO Box 2924 / Jupiter FL 33468

812 #2/ $1.50 ppd
5 1/2 x 8 1/2- offset- 32 pgs.
This zine has so much potential. As I write this, I just can't help thinking how so often, the most beautifully put together zines are also the shallowest. This is no exception. There is a story about a weekend spent at a hardcore music festival, interviews with Avail, Evergreen, and some short essays. The interviews are too easy. It feels as if the editor might have been too intimidated by people he admires to really ask important and pressing questions. I encourage him to try. (SZ)
2807 Parkway Dr / New Albany, IN 47150

ERSATZ WORLD #2 / $2.00 ppd.
8 1/2 x 11 - copied (with screens) - 38 pgs.
"Dedicated to the immature lifestyle" is the motto of this zine and the focus is television and punk rock. Concerning the first subject they've included the true cathode junkie's crossword puzzle that you've got to see to believe (do you guys work or what?) and competent record reviews as well as good interviews to cover the punk end of things. Featured are Gas Huffer, the Delstars, Crackerbash. They've got some good jerk off smut writing to by a guy named Kurt Johnson so kill *him* for his blatant misogyny. (JD)
200 SW 2nd / Des Moines, IA 50309

EVEN THE SCORE #1 / $2.00 ppd.
8 1/2 x 11 - copied - 42 pgs
You know, I really wanted to like this zine. Looking through it I'm thinking it's going to be a great read, but after reading through, I find myself having a hard time respecting the writer's opinion when he refers to women as 'chicks'. Especially when there's an article on sexism. Something doesn't seem to connect there. Interviews are with Down By Law, Spirit of Youth, and Worlds Collide, plus an article on the More Than Music Festival. (MA)
PO Box 8826 / Columbia, S.C. 29202



EXEDRA #4 / $2.00 US / $3.00 Can / #4.00 elsewhere
9 1/2 x 12 - copied - 48 pgs.
This is one of the most powerful zines around in terms of the intensity of the writing behind it. The last issue did something to me that no other zine has ever done to me, and in article actually made me cry, and so I guess I'm a tad biased towards it now. This zine is totally crammed full of pieces that deal with humanity, and in most cases the fucked upedness of it all, in a way that comes across not as nihilistic, but as powerful, and optimistic. Pick of the month. Sorry I spelled the name incorrectly in my column, duh. (LD)
PO Box 422937 / San Francisco, CA 94142-2937

EYE OF THE KUDZU #7 / $ 1 +2 stamps
5 1/2 x 8 1/2 - copied - 30 pgs.
According to Eye, there are lots of interesting things to be said about the Georgia area. Well, sorta. Inside are tidbits on religion, heroin, zine reviews, journals from a nude woman and life in the 'hood. Also, there's a cool tour diary from Fiddlehead. All in all, a pretty good little zine.(JX)
PG / 502 Stovall St. SE / Atlanta, GA 30316

FEAST OF HATE AND FEAR #2 / 4 stamps
5 1/2 x 8 1/2 - copied - 20 pgs.
Based in Lali Donovan country, this looks like the future of punk-based zines. Punk competes with rap and industrial in the reviews, and they're not too proud to read *Option* magazine from London. By the way, the mystery picture is Bill Clinton. Win a prize. (TJ)
PO Box 820407 / South Florida, FL 33082-0407

FENCECLIMBER #2 / $1.50 ppd
8 1/2 x 11 - offset - 48 pgs.
Fuck - this zine is overladen with cool shit. Open it to find a great interview with Econochrist - Jon and Ben are ramblin', and there's a lot to read off of that. Then move on to the STD informational article - treatments, pictures and how to avoid them from the beginning. Off to a huge articles on labor unions, and the struggles of EMT's in a hospital near him. Rest, then move on again to a completely massive interview with Universal Order of..., hell, you get the idea by now - get it and find out the rest. (TM)
PO Box 342 / Oberlin, OH 44074

FIAT LUX #1 / $ 1 ppd.
8 1/2 x 11 - copied - 32 pgs.
It's the kind of zine you don't want to end, but it's hard to say just why. Maybe it's cause it's unpredictable, or interesting and honest. Or just fun to read. Jason has a great story about his trip to SF and my friends he hung out with. (Where was I?) There's also a couple of interviews with Rototiller Hausjungle and Heroin. Plus lots of stories and rants which I'm sure you'll like, so get this one!.(JX)
1622 S. Prairie Ave. / Waukesha, WI 53186

FLEX'S DIGEST #11 / 4 DM cover price, no mailorder info
8 x 12 - offset - 64 pp - German
Big thick Austrian zine packed with reviews and interviews with the likes of 7 Year Bitch, the Didjits, Lungfish, Extended Versions, Snakkerdu Densk, and more. Worth the money (however much that is), wenn du deutsch sprichst. (EW)
Postfach 703 / 1061 Wien / Austria

FLIPSIDE #84 / $2.50
81/2 x 11 - offset - 146 pgs
Although you can't beat it for sheer volume of music reading material, *Flipside* seems to be in need of some fresh writers lately (an article on Sammy Town???). As usual, there are many interviews with lots of bands as well as artists and a flexi from CELL. (NR)
PO Box 60790 / Pasadena, CA 91116

FUCKTOOTH #8 / $ 1 + 1 stamp
5 1/2 x 8 1/2 - copied - 24 pgs.
I always thought the name was kinda odd. And I just now got it: "Odd," queer, strange... Anyways, on to the zine, and another fine issue it is. Stories about the Press, SWM guilt, Riot boys, Cleve's restaurants, an update on more queer laws, and a cool story about high school showers and dating River Phoenix. Add to all this some tidbits here and there and you've got a great issue here.(JX)
LMD 1298 SOM Center Rd #130 / Mayfield Hts, OH 44124

FUEL KICKER $6 / $1.50 ppd
41/4 x 51/2 - copied & offset - 48 pgs
What to make of this? It gives no clue of the innards, but looks arty. Inside are clippings of old photos and a story about cults and the impending end of the world. Hmm. (NR)
No Radio Graphics / 1116 Oak Way / Madison, WI 53705

FURTHER TOO / $3.00 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
Cool UK zine here with some real interesting articles on Riot Grrl, racism in the early days of r'n'r, drag queens in the mainstream, and others. The writing is all quite entertaining - detailed without being boring at all. This, with the standard reviews and interviews (Pastels, and one with Russian mail-artist Serge Segay) make up a solid and well-organized zine. (MW)
168 Elm Grove / Brighton / BN2 3DA / England

GAGS & GORE #9 / $4.00 ppd.
8 1/2 x 11 - printed - 59 pgs. - German
Excellent articles on media misinformation, squatting against Mercedes-Benz, a call for action against Guns n' Roses, and an incredible article written by a survivor of rape. Interviews with D.O.A., Oi Polloi and Lovechild. News, reviews and more. (MB)
Lars Reppesgaard / Rehbockstr. 16 / 3000 Hannover 1/ German

FANZINE REVIEWS

GARBLES #6 / 2 or 3 IRC's or trade
6 x 8 - copied - 28 pgs.
Great comics, fun writing, and a dash of whimsy make up this small but entertaining zine. Reviews also abound, but no doubt you will order this because you're a free spirit, a wild mare on the loose, or perhaps a lonely soul whose heart is afire with a lust for life. Do, do check it out, luv. (MW)
Ros / 5 / New House Close / Canterbury / Kent / CT4 7BQ / England

GEEQUE GURL TERRORZINE #1 / 2 stamps
51/2 x 81/2 - copied - 20 pgs.
This is definitely a grrl positive zine, and that's cool. This is one of those "personal" zines that are cropping up everywhere these days. The thing I found most interesting was an essay about the editrix's Croatian background, and how the violence going on their affects her. (LD)
589 Marcellus Rd / Williston Park, NY 11596

GEE-ZUZ #5 / $2
8 1/2 x 11 - copied - 20 pgs.
A quintessential punk zine, with layout much like this very page. Punk record reviews and interviews and pictures of Mr. T and Shaun Cassidy. All for the same price as MRR (hey, not everybody can get 500 ads a month!). As good a place to start as any. (TJ)
297-810 W. Broadway / Vancouver, BC / V5Z 4C9 / Canada

GEE-ZUZ #6 / $2.00 ppd
8 1/2 x 11 - copied - 24 pgs.
While sticking to standard 'punk' fare, this is pretty good. Interviews with Fugazi, Crunt, Sinister Six, and Clawhammer, record and zine reviews, some show reviews, and a really entertaining strip bar review section. (As he says, read it before you jump to conclusions!) - If it's this good on a monthly basis, I'm pretty fucking impressed. (TM)
297-810 W. Broadway / Vancouver, BC / V5Z 4C9 / Canada

GEPPETTO'S DESK #5 / **HANDBOOK FOR BOYS** #1 / 2 stamps
5 1/2 x 8 1/2 - copied - 26 pgs.
A split zine by two thoughtful young punk boys. They're lost, but still getting somewhere. Celebrate the beauty of a stranger's soul. Your homework can wait. (TJ)
Paul Newman / PO Box 3231 / Austin, TX 78764-3231

GLOSSOLALIA #1 - 4 stamps
8 1/2 x 11 - copied - 26 pgs.
Well, it's green and has first-installment interviews with Oiler, the Lazy Cowgirls and the Dickies, to be continued next time. Hope there is a next time. (TJ)
2041 N. Vermont, #402 / Los Angeles, CA 90027

GRIND #4 / $2.00 ppd - free in Arizona
8 1/2 x 11 - offset - 52 pgs.
This zine looks hot! Very impressive layout and overall appearance - that's not all, we've got some geniuses at work behind this publication. A clever, witty approach to this zine business - a grab bag of postal scams, stupid drunk stories, consumer's revenge, homebrew instruction, Rocket From The Crypt, Horace Pinker, Pain Teens, G- Whiz, gossip and the obligatory rec and zine reviews. It's smart! Way up here... (SB)
PO Box 2830 / Mesa, AZ 85214

GUNK #4 / $1+2 stamps or trade
5 1/2 x 8 1/2 - copied - 52 pgs.
To coin Lali's phrase: This rocks my world!!!! This zine is crammed with great stuff to read on being an African American in the punk scene, last summer's Riot Grrl convention, girls who sk8, feminism, school, and an interview with hot zine editor Olga from Tales of Blarg, plus lots of reviews. Ramdasha, you rule. (ML)
Ramdasha / 16 Lordstirling Rd / Basking Ridge, NJ 07920

HESSIAN OBSESSION #1 / $1.00 ppd.
5 1/2 x 8 - copied - 36 pgs.
Finally, a zine dedicated to the youth subculture known as 'heshers'. No matter how cool or 'hard' some of you punks *think* you are, you have some heavy-metal skeletons in your closet, and after reading this zine it may make it easier for you to come out to your peer group about your hesher days. This issue the editor takes a look at the heshers who influienced his life, 25 Slayer lyrics of all time (and a Slayer crossword!), pet peeves, hesher semantics, a German-metal primer, and various hesher experiences. Quite funny, and worth a laugh or two at your past. (MA)
Quitty / 115 N. Eastside St. / Olympia, WA 98506

HOLIDAY #4/ $1.25 ppd
5 1/2 x 8 1/2- copied- 38 pgs
Interviews with Worlds Collide, VIA., and Engage. Vegan politics; discussion of honey, a list of environmental reasons for an animal based diet, each band was asked if they were Veggie or not, etc. The interview with Worlds Collide is really well done, not a lot of schmooze. And other zine reviews. (SZ)
4428 Wildwood/ Dallas / TX 75209

I AM A COMPLETE IDIOT #894 / trade
4 1/2 x 5 1/2 - copied - 56 pgs
I think this zine is trying to be philosophical, but would make a helluvalotta more sense if a) you lived in Ashland or b) were inside the brain of the person doing that. Rambling about anarchy and books and not much else. (ML)
PO Box 674 / Ashland, OR 97520

INFINITE ONION #2 / $1.50 ppd
6 X 6 - offset - 32 pgs
This zine devotes itself almost entirely to anarchist politics. Interviews with punk artists, and cafe workers, memories of a childhood in Croatia, how to kill a rapist, etc... Not bad! (HH)
PO Box 263 / Colorado Springs, CO 80901

JELLYBEAN ZINE #1 / $ 2 ppd.
8 1/2 x 11 - copied - 42 pgs.
Well, this is mostly a music zine, so I'll just tell you what bands are interviewed: Into Another, Boneclub, Oversight, WORM, Affirmative Action and Creeper. Oh, and lotsa record reviews and zine reviews, and some poetry. That's about it. Get if you like interviews...(JX)
113 Fleetwood Ln. / Minoa, NY 13116

JERK / $0.33
4 1/2 x 5 3/4 - copied - 42 pgs.
The majority of this zine is fan mail to Nancy McKeon (Jo on Facts of Life) which was reprinted from another zine. Although the letters themselves are funny and make you wonder what kind of religious freak sent them, it gets old fast. 21 pages of letters. What's the point? (MB)
David "Smith" / PO Box 2414 / Sacramento, CA 95812-2414

JUSTIFY #1 / $2.00 ppd. or 60 p UK / Europe
8 1/2 x 11 1/2 - copied - 24 pgs
Slick zine! Clean layouts without being sterile and tons of interviews with (mostly) American band; Oversight, Lifetime, Encounter, Social Justice and Chokehold (Canada). Also articles on animal rights, sexism, and dancing. Nothing groundbreaking, but this is the first issue, showing a lot of potential. I'd like to see more coverage of European straight-edge bands in future issues. (MA)
34 Beaconsfield Ave. / lowfell, Gateshead / Tyne and Wear / NE9 5XT / England

KABLOOIE #2 / 2 stamps ppd.
7 x 8 1/2 - copied - 20 pgs.
Color Me Badd is on the cover, so you know this has to be decent. And it is. A short read, full of spunk and enthusiasm. Pieces on female body hair, our founding fathers, road trips, vivisection, and a story. That's about it. (MW)
542 Winding Way / Merion Station, PA 19066

KELOID #2.5/ $1.00 ppd
8 1/2 x 11- copied- 17 pgs
It has been a long time since I've been struck speechless by a zine. This is one of the best zines that has past through my bin. There is an amazing interview with Paul Pavlovich of Assuck, in which they discuss music, as well as Paul's insights into being a Serbian from the former country of Yugoslavia. There is also a top ten of religious comic literature, and some fabulous essays reproduced because of their relevance to our lives now. I really feel that this is an important effort that needs to be read and understood. (SZ)
PO Box 450 / Berkeley, CA 94703

KNEE DEEP IN SHIT #1 / postage or a nice letter
8 1/2 x 11 - copied - 18 pgs.
Political art on consumerism, the NRA, and corporate greed. There's also a great photo essay on the Dominican Republic, a list of some major corporations and their foul deeds and statistical information on Native Americans. Good information, great art and it's free! (MB)
Brian Davis / 845 Elizabeth St. / Wallaceburg, ON / N8A 3A3 / Canada

KUMQUAT #2 / $0.29 stamp
5 1/2 x 8 - copied - 40 pgs.
I have a few things to say about this, but perhaps a sample, choice quote will do a better job; "My dad told me of a discovery he made in the parking lot of his office the other day. His discovery, you ask? A used condom, he told me this was a good sign, and that our country was headed in the right direction. However, he was bummed because the next day it was gone. He was convinced that the cleaning ladies took it and rinsed it out for their personal use." (collectively, in unison, I presume?) Need I say more? Good stuff. (SB)
305 Bridgewater / Bloomingdale, IL 60108

LIBERATION #5 / $1
7 x 8 1/2 - copied - 30 pgs.
This zine reads more like a drawn-out poem than a coherent set of articles. There were so many topics in each article that I couldn't get through them with my head on straight. It was like a fucking tornado without a center. The ideas behind the articles were great and definitely deserve to be covered, but in a coherent understandable way pleeeze.(MB)
1912 Electric Ave. / Bellingham, WA 98226

LUMBER ROOM #1 / $1.00 ppd
51/2 x 8 - copied - 30 pgs
There are some high points in here, like the interesting columns, and the reviews in interview format. Band interviews with Plaid Retina and the Smears. Lots of animal rights stuff including PETA reprints, and inane vegan recipes (NOW I know how to make a stirfry - thanks!!). (DS)
PO Box 2642 / W Lafayette, IN 47906

MOO COW #8 / $1.00 ppd.
8 1/2 x 11 - copied - 23 pgs.
Say, this zine has improved by leaps and bounds! The last issue I read was folded all crazy and not to interesting to look at, but this issue is looking good. Clean layouts, graphics, photos, everything! This installment brings you a diary of the editors' spring break, an article on air pollution, excellent comics, and an interview with the controversial Earth Crisis. A good interview, but I'm curious about why the editor chose not to ask about their stance on abortion. (MA)
38 Larch Circle / Belmont, MA 02178

MUGSHOT #1 / $2.50
81/2 x 12 - copied - 40 pgs
Pictures. More pictures...and they're of bands playing. The catch is that they're all pictures of bands who have played in Adelaide, Australia. Find out if Rollins looks any differ-

ent when he plays "down under". See what your favorite Australia bands really look like. (NR)
EC Productions / c/o PO Box 602 / North Adelaide, SA 5006 / Australia

NO HOPE #1 - $2.95 + $1 postage
7 x 11 - comic - 36 pgs.
Don't get your boxers in a wad. The high price is because it's a comic book, with a glossy cover and no ads. Zine-like subject matter—sex, work, killing your TV. One bazooka-bearing kid wears a Green Day shirt. Mint. (TJ)
Slave Labor / 983 S. Bascom / San Jose, CA 95128

NOSEBLEED ZINE #7 / $3.00 ppd.
5 3/4 x 8 1/4 - copied - 24 pgs.
This is cool. The only other thing I've seen from Ireland is the *Border Crossings* zine which has got suff on Bono's underwear every other issue. This, however, is a hardcore zine. Unfortunately they haven't got any interviews with Irish bands, just British and American ones like the Blaggers ITA, Alice Donut and Dave MDC. They also seem to be pretty politically aware, without being mindlessly P.C. and hysterical, which is good. Check this one out. (JD)
37 Chalfont Rd. / Malahide / Co. Dublin / Ireland

NOTHING YOU'VE EVER HEARD OF #12 / $???
81/2 x 51/2 - copied - 64 pgs
If you want to call it a theme issue, the theme would be "nude". Throughout, there are pictures of average anonymous young people (not kids, silly) nude (without being porno). A lot of the articles center on body image and propaganda of the media. (NR)
Dave Neeson / 1349 Ford Road / Lyndhurst, OH 44124

NUCLEAR WINTER #2 / $3.00 ppd
81/2 x 11 - copied - 60 pgs
Maybe I'm just in a bad mood, but this struck me as incredibly bland. All the usual elements (8-Bark, Capitol Punishment, Fiendz, Social Outcast...) but nothing original or fresh. Graphically uninteresting too. Sorry.
PO Box 243 / Winnetka, IL 60093

NUMBER 5 / $1.50 ppd
51/2 x 81/2 - copied - 20 pgs
This one is comics only and I liked it a lot. The art is original and cool. Content ranged from punk stuff, to non-sequiturs, mostly pretty engaging.(DS)
48 Shattuck Square / Box 149 / Berkeley, CA 94704

OI BOY! #7 / $1 or 2 kisses ppd.
8 1/2 x 5 3/4 - copied - 24 pp.
Very personal zine loosely organized around the problems of being male in modern society...sexism, homophobia, etc, only Judge manages to express himself without resorting to those arguably overused words. Plus cartoons and a short story about wandering the Financial District on acid. No overt "punk stuff". Worthwhile. (EW)
PO Box 77281 / SF CA 94107

OOOMPA! OOOMPA! #3 / $1 and stamps
5 1/2 x 8 1/2 - copied - 44 pgs
Get this get this get this get this. I see so many damn zines and so few rank up with this one. Fucking awesome insightful personal writing on feminism, body image, fuct relationships, queer issues. Informative articles on menstrual woes, tampons, and the ever-dreaded yeast infection. It even ends with an article on just why the Bay Area sucks. Get it or regret it, baby. (ML)
Megan / 23 Long Ave Apt. 1 / Allston, MA 02134

POOL DUST #18 / $1.00 ppd.
8 1/2 x 11 - offset - 32 pgs.
Kick ass skate zine that focuses on the Seattle area. Stories, spotchecks, secret spots, a quick commentary on the connection between breakdancing and present day skating that pretty much calls it as it is, music report, a Super Suckers interview and a ton more. I hope to see more issues soon. I think more people from around the world should do skate zines focusing on their area. (MA)
5035 11th Ave NE / Seattle, WA 98105

PROFANE EXISTENCE #19/20 / $2 ppd.
11 x 17 - newsprint - 48 pgs.
The quintessential anarchist zine is back with a double bang. And here's what you can expect this time: Updates on Operation Rescue (and a wall-size O.R. centerfold poster), business co-ops, the national "media" news, and the the case about the Minnesota 8. Add to this the usual columns, letters, reviews and interviews with Dog Faced Hermans and Hiatus, as well as info on European fascism, and governments all over the world and more... And remember this issue is twice the fun...(JX)
PO Box 8722 / Minneapolis MN 55408

PSYCHO JOE #3 / 2 stamps
5 1/2 x 8 1/2 - copied - 12 pgs.
More chronicles in the adventures of Psycho Joe. He's definitely psycho, in the vein of any number of serial killers. It's funny - not overwhelmingly so, but then again, it's not like he's asking you to give your life savings or anything. If you like comics...(TM)
1505 N. Franklin Place #110 / Milwaukee, WI 53202

QUAKER ZINE #6 / $1.00 ppd
81/2 x 11 - copied - 20 pgs
The last issue before Eric moves on to other projects. This doesn't really cover any new ground, but there's a personal/introspective quality to the writing that makes it interesting. There's also something innocent and naive in here that makes me think of rural America (sigh...) Content-wise, there's lots of queer positive stuff, women's rights as a male responsibility, a gardening section, and more. (DS)
105 Hickory Dr. / Quakertown, PA 18951

RIOT GEEEK #1 / $1 maybe?
5 1/2 x 8 1/2 - copied - 32 pgs.
OK, this is the best zine I've seen in a looong time, so listen up. TO ALL MEN WHO DIS RIOT GRRRL AND FEMINISM : this is your *last chance* for redemption. This zine contains the absolute truth behind sexism, so if you're one of those whiny guys who resents women asserting themselves, this zine will tell you why. Everyone should get this, but especially men. I'm warning you. If I have to put up with more of the same "riot boy" & "men's movement" crap I'm going to stab you. I'm not kidding. (MW)
P. Harvey Snoozer / Riot Geeek / Box 581354 / Minneapolis, MN 55458-1354

ROCKTOBER #5 / $1.00 and 2 stamps
8 1/2 x 11 - copied - 20 pgs.
This issue takes a look at baseball and rocknroll. You get interviews with the Mighty Mighty Bosstones, Nancy Faust (a baseball park organist), article on Scott Radinsky (ex-Scared Straight) punk turned pro-ball player, comics, and a lot more. Also included is a Baseball Reject card set. Definitely one of the most original themes I've seen covered in a long time. (MA)
1423 E. 53rd St #1 / Chicago, IL 60615

ROESSIGER #3 / Free (stamps appreciated)
51/2 x 81/2 - copied - 20 pgs
Out of Tucson Arizona, this is more of a joke zine than anything else. It's a mixed bag - some of it is stupid, but sometimes it's really really fucking funny (especially the "word find" and the "Vegan Corner") Thankfully, no reviews or interviews. (DS)
PO Box 43082 / Tucson, AZ 85733

ROLLER DERBY #11 / $3.00 ppd
81/2 x 11 - Printed - 32 pgs
There's something about RD that always comes off as fresh and interesting. It's all so off-kilter, but not forced - a real expression of Lisa Carver's unpretentious weirdness. In this issue: cat reviews, Barry Manilow show review, lots of slice of life prose, and interesting dialogue with readers. Excellent. (DS)
c/o Tedium House / PO Box 424762 / San Francisco, CA 94142-4762

RUCKUS # 4 / 2 stamps ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Not to be confused with the women's rock zine of Chicago, this hails from SoCal - kinda. It's actually a tour diary of a women named Liz who's traveling through Ghana (that's in Africa, kids). Rather than just reporting on the sights and spectacles, Liz offers a lot of great insight into human culture by experiencing Africa from the eyes of an American. I can't really explain why I like this so much, except that it's entertaining, informative, and quite original. Definitely give this one a try. (MW)
Liz / 114 Buna Place / Vista, CA 92084

RUTH # 1 / $ 1 ppd.
8 1/2 x 11 - copied - 20 pgs.
It's not really a collage, but more like tidbits and ramblings throughout Ruth, but not about Ruth, cause there ain't no Ruth. Get it? Well, read on: There are some stories on getting on the radio, dating, sex mags and religion. Ok I reckon with good pics. (JX)
2433A N. High St. / Columbus, OH 43202

SCRAMBLED EGGS #1 / $1.50 ppd.
5 1/4 x 8 1/2 - copied comix - 32 pgs.
Okay, I'll be honest. This sucks. The humor's worse than predictable, the art isn't that great and well.... that's about it. On the other hand I bet the guy who put this out is in high school and in high school it wasn't like I was sending my organized artwork to MRR for review. More like smoking bad pot and drinking worse beer. So at least Nate tried and maybe, someday, his shit will be good. In the meantime avoid this. (JD)
Nate / 134 Lancaster St. / Albany, NY 12210

SHAG STAMP #1(?) / $2.00 US / 70 p UK
5 1/2 x 8 - copied - 20 pgs.
Having taken a recent interest in certain Europeans (I mean in certain European cultures), I have discovered that "shag" means "fuck", so it follows that "shag stamp" is loosely translated "love bite" or as us Americans say "hickey!". Pretty clever, ehh? I'm ecstatic at the existence of this publication, as Jane The Editor hits the nail on the head with her "feminist" bit, she writes that sexism is not a black/white issue, with blame to be placed on "THEM", and doesn't claim to have all the ANSWERS, so in effect it's a thought process, intensely personal at that, and it's going places! A bigger issue next time will be much anticipated. (SB)
Jane - The Riot Grrrl Tray / c/o31 Manor Row / Bradford BD1 4PS / UK

SIMBA #4 / $3.00 ppd.
5 1/2 x 8 - copied - 40 pgs.
Here's a cool zine done by a straight-edge vegan woman, which is very personal, introspective, and I guess you could say it reads like a journal in many ways. Which is a nice change of pace. There are interesting articles on racism, and sexism that will have you thinking for a while. Also the editor lets you in you on how she felt during her recent visit to America, kind of poetic at times and at points I find myself relating quite a bit. There's also an interview with Barry from Strength Alone. I'm sure there's quite a bit more that I'm failing to mention. I'm glad to see more women from the straight-edge scene doing zines, providing a more honest, realistic approach to it all, a refreshing breath of fresh air to say the least. (MA)
Vique / 20 Brangwyn Way / Brighton / Sussex / BN1 8XA / England

FANZINE REVIEWS

SNAK FUD #6 / $1.00 + 2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs.
I haven't seen this one before, which is too bad, 'cause this is one of the better zines I've read lately. A zine with a terrifically macabre sense of humor (True Pet Death Stories), a great guide to baseball as sex-acts metaphors, a car crash story, reviews & oh so much more. This is as they say, the shit. (LD)
Box 127, 89 Massachusetts Ave / Boston, MA 02115

SODD #2 / $2.00 ppd.
5 1/4 x 8 1/2 - copied - 39 pgs.
Slightly better than *Scrambled Eggs* because of Rocco's art/fiction input on the fugitive but by and large refer to my other review. Bonus points for being a Sabbath fan.(JD)
Nate / 134 Lancaster St. / Albany, NY 12210

SOUTHBAY DISPOSAL #2 / free+2 stamps
5 1/2 x 8 1/2 - copied - 24 pgs.
Yes, there is a South bay, and that's what you'll get here with suburbia-type stories on clubs, losing your license, time travel, RU486, and an interview with Preachers That Lie. Add to that some drawings and you've got a zinefull. Adequate and mildly amusing. (JX)
Tim Tsuda / 1179 Matterhorn Dr. / San Jose, CA 95132

SPEED KILLS! #4 / $3 ppd
8 x 11 1/2 - offset - 100 pgs
Totally cool punk drag racing zine. I don't give a shit about anything involving internal combustion engines, but setting the large amount of racing stuff aside, that still leaves interviews with Jawbreaker, Sprinkler, and Vocokesh, plus an amazingly huge section of entertaining record reviews, far bigger than even our own! Lots and lots of fun reading for your bux here...*plus* a Rocket From The Crypt flexi?? Oh my God! (EW)
PO Box 14561 / Chicago, IL 60614

SPONTANEOUS COMBUSTION #14 / $ 1.50 ppd
8 X 11 1/2 - printed - 26 pgs
This zine is kind of a cross between zine and resource manual. It has interviews with Big'n and Shorty. Plus loads of reviews and contact addresses. Pretty cool! (HH)
Mike Vinikour / 3943 Cumnor Rd. / Downers Grove, Il. 60515

STEP OUT OF LINE #1 / $2.50 ppd.
8 x 12 4 - copied - 44 pgs
Great new political punkzine from England with a sense of humor. Lots of interviews including Sugar, Citizen Fish, Naked Aggression, and more. Not just a good read, but the proceeds go to defend some punx who are being *sued* by McDonalds for passing out pamphlets about the nutritional and moral problems involved with eating their food. Very, very good first issue. (EW)
Scruff / 33 Middleton Rd / Hayes Middlesex U83 1RD / UK

STORMTROOPER #2 / $2.00 ppd.
8 1/2 x 11 - copied - 60 pgs.
Here's a cool zine that combines two of my favorite and influential things in life; straight-edge and *Star Wars*. Tons of photos , thoughts on subjects mainly pertaining to hardcore, "Fuckhead of the Month", and interesting conversations with Mean Season, Bloodline, and Silence, all with pictures of *Star Wars* somewhere in the layout. Could this be the straight-edge zine that started the whole *Star Wars* craze in straight-edge? I think so. Definitely one of the best straight-edge zine going these days. (MA)
7726 Wildwood Ct. Apt. 3 N / Darien, IL 60561

STRAIGHT AND ALERT #1/ $1.00 ppd
5 1/2 X 8 1/2- copied- 40 pgs
Interviews with FYP, and pro skater Eddie Roman. Lot of skate stuff in this, hell, they even give a top ten listing of sneakers!! I'll put it plainly: I know next to shit about skating, and this zine really didn't enlighten me any on the subject. There are also SxE scene reports from NJ and Chicago. (SZ)
PO Box 4473 / Wayne, NJ 07474

THRASHSUXPILES #? / $2 ppd (?)
5 1/2 x 8 1/2 - copied - 36 pgs.
First thing in this is an anti-heavy metal rant. Sounds like they take their hatred pretty seriously. Seems only fair to hate most people, if the list of criteria presented here applies to everyone. Oh well, outside of that, this has reviews, interviews with a sound engineer / fanzine editor in S.A., Mutiny, and some political graphics / posters etc. (TM)
PO Box 51465 / Raedene 2124 / Johannesburg / South Africa

TOO MUCH COFFEE MAN #1-#4 / $1.00 each ppd.
4 1/4 x 5 1/2 - offset - 12 pgs.
Hilarious mini-comic about a blundering super hero amped on coffee and cigarettes. In issue one we find TMCM trying to help an elderly lady from a mugger, but the outcome doesn't end so noble. In issue two our hero battles an over-muscled man whose head isn't quite proportioned with the rest of his body, due to the fact he didn't exercise his brain, and in issue three and four, TMCM goes on a mission to bring coffee to Mars with crazy results. Issue one also has a few short stories, my favorite being "Don't Run With The Scissors". Definitely a nice addition to any coffee table. (MA)
Shannon Wheeler / 1610 West 11 th / Austin, TX

TOXEMIA #1 / 50¢ in postage or trade
5 1/2 x 8 1/2 - copied - 20 pgs.
A journal of disease, sex and anger, occupied mostly by *Nitrous Oxide Therapy*, a chilling short story about a man with rabies. Apparently it's an installment on a novel the editor is writing, so get on his mailing list for the whole thing. This is the shit. (TJ)
World Headquarters / PO Box 11383 / Miami, FL 33101

TRAILER TRASH #1 / 50¢, trade or 2 stamps
51/2 x 4 - copied - 44 pgs
Not produced by trailer trash, but a dumpster-diving, bicycle-riding, basement-living punk. Most of what's inside involve things he thinks are cool and he invites people to write and trade stuff. (NR)
1516 Guerrero / San Francisco, CA 94110

TRUSTKILL #1/ $1.00 ppd
8 1/2 x 11- offset- 26 pgs
And I quote: "if you smoke or drink, please pass this on to a worthy human being." Even though I don't do either, I was tempted to pass it on to someone who did so they could do the review, just to be a bitch. But, I am reviewing it, despite how that statement made me roll my eyes into the back of my head. The interview with Ashes was very good. (I give credit where credit is due.) The interviews with Lincoln, Iconoclast, and Another Wall were not as sparkling. I do admit that there is a hilarious jab at Krisna included. I am kind of ambivalent about this one; the positives and the negatives kind of weigh each other out. (SZ)
23 Farm Edge Lane / Tinton Falls, NJ 07724

TURNING THE TIDE Vol. 6 #3 / $2.00
Tabloid - newsprint - 12 pgs
Dedicated to anti-racism, the focus this issue broadens to look at queer rights. Excellent critiques of the March on Washington, and the mainstream queer agenda. Articles on Colorado's Amendment 2, homophobia in the RCP, and ADL spying. Highly recommended. (DS)
PO Box 1990 / Burbank, CA 91507

UMLAUT #7 / 200¢ ppd
8 1/2 x 11 - copied - 20 pgs
Umlaut is for those who have tried the rest and search for the best...how many ways do I love thee, Umlaut? One, pictures of Cammie drinking, two, an authentic New Kids On the Block fan letter, three, a voyeurist story by Ginger, four, Wayne on rampage, five, Rollins assaults an Umlaut writer, six, Kiss rule, and seven, the best damn reviews this side of the Warfield! Warning: if you get this zine, you will fall under the spell of Umlaut and be forced to surrender 200 cents every other month. (SB)
3084 22nd St. / San Francisco, CA 94110

VERA KRANT #12 / $2.00??
6 x 8 1/2 - printed - 31 pgs. - Dutch
Yet another Vera has graced me with its presence. These guys must be chained to their typewriters. Movie reviews, news, articles, show listings and lots of pretty colors. (MB)
J.C. Vera / Oosterstraat 44 / 9711 NV Groningen / Holland

VERBOSLAMMED #4 / $1.00 + stamps / trade
5 1/2 x 8 - copied - 28 pgs.
The Pornography issue! I must say, there's very little pornography and much talk about the actual issue of, so I was a bit disappointed. Points for actually sticking to the subject though, as they interview Kirsten (Naked Aggression) on her views on porno, and feature Annie Sprinkle (she doing some kool shit). A good discussion from both sides of the fence, more pro-"erotica" then pro-pornography. Interesting. (SB)
Rebecca / 908 17th St. / Arcata, CA 95521

WORDS AND SMILES #2 / $ 2 ppd.
5 1/2 x 8 1/2 - copied - 60 pgs.
At first I thought this was just another "interview zine," which is all we need... But, while it does have lots of interviews it also has some cool and interesting things about riot girl and male guilt and just fun stuff. All of which are spread out among interviews with Pansy Division, Sebadoh, Wallmen, Drainpipe, and Supergirl. So, this one is OK by me.(JX)
Dull / 1290 Front St #109 / Binghamton NY 13901

ZAP #62 / $3.00 ppd
8 X 11 1/2 - printed - 42 pgs - German
As always one of the best, check it out even if you can't read German. This issue's opening article is about Hamburg's St. Pauli totally cool football team, visiting Eastern Germany's Rostock team, a city plagued with right-wing violence. Interviews with Franz Flak, and Mylai, plenty of gig dates, record reviews, and odd bits of info. (HH)
Postfach 1007 / 6652 Bexbach / Germany

ZAP #64 / $3.00 ppd
8 X 11 1/2 - printed-42 pgs - German
Articles on the riots in Paris, interview with Leatherface, Uncle slam, Slapshot, Plenty of everything else found in a punk zine. (HH)
Postfach 1007 / 6652 Bexbach / Germany

ZAP #65 / $3.00 ppd
8 X 11 1/2 - printed - 42 pgs - German
Interviews with Hammerhead, and Advanced Chemistry (German HipHop band), article on Magma, people who do rock art, plus cool photos on body piercing (it ain't no crime?). Plenty of other 'punk as fuck' shit you can do or buy. (HH)
Postfach 1007 / 6652 Bexbach / Germany

ZERO POINTS BULLETIN #5 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 36 pgs.
One of the best personal zines I've seen in a while, newly transplanted from the sewers of Nashville to the gutters of Atlanta. Handmade denim cover and a nasty full-color centerfold. Life sucks, the editor cares and it shows. Makes me want to apologize to every zine I've ever hastily reviewed. (TJ)
Emcee / 502 Stovall St. / Atlanta, GA 30316

A DAY IN THE LIFE OF... #12 / S.A.S.E.
A collection of fiction from contributors across the continental U.S. of A! If it's your thing, check it out, maybe you may want to send a story for the next issue.
Carrie Carolin / PO Box 94221 / Seattle, WA 98124

AIMLESS #3 / 3 stamps
The final issue. A piece on Albertsons grocery store, UFO's, reviews and much more.
1015 Nokomis St / Clearwater, FL 34698

ALARM CLOCK #18 / $2.00 ppd.
Geared towards women-orientated bands, this time around there's stuff on Velocity Girl, Belly, Fifth Column, reviews and opinions.
Allen Salyer / PO Box 1551 / Royal Oak, MI 48068 - 1551

ALIEN NATION #1 / 1 stamp
Clippings, words on vegetarianism, and a really bad xerox job.
226 Essex Knoll Dr / Caraopolis, PA 15108

ANGST ILLUSTRATED #2 / $1.00 ppd
"Adventures of an Asshole", drug reviews, comics, clippings, reviews, stories and a reader survey.
Chris Rhoadhouse / 3605 Wruck Rd / Gasport, NY 14067-9405

ANGST ILLUSTRATED #1 / $1.00 ppd.
Stories, cheating, clippings, comics and an awkward sense of humor.
Chris Rhoadhouse / 3605 Wruck Rd / Gasport, NY 14067-9405

ANNOYANCE #3 / $1.00 ppd.
Yo-yo reviews, Samiam interview, clippings and more reviews.
83 Hillcrest Rd / Warren, NJ 07059

ATTITUDE ADJUSTMENT #4 / $1.00 ppd
Arty-zine with contributors from around the country. Comics, stories poetry (yuk!), and a nice layout.
DCC / 147 Milk St. #8 / Westboro, MA 01581

BEYOND OBLIVION #1 / 1 stamp
This is put out by the drummer of Bollweevils and Oblivion. New, thoughts and contacts.
442 Hyde Park Ave / Hillside, IL 60162

BLACK IN WHITE PAPER #10 / 2 stamps
This has a punk primer, letters, reviews, article on lethal injection, references to pot and a 'you may be a redneck' quiz. Hilarious.
619 Elmwood Ave #2 / Buffalo, NY 14222

BOOT CAMP #6 / $1.00 ppd.
Hilarious zine with references to Mt. Dew, letters to Dr. Love, comics, thoughts on vegetarianism, a hilarious piece on Corey Haim and Corey Feldman, reviews and more.
PO Box 7503 / Arlington, VA 22207

CARRY SMYTH #9 / $1.00 and 2 stamps
Opinions, thoughts, reviews and tips on how to spice up your relationship.
76 Sapphire / Franklin Park, NJ 08823

CAUGHT IN THE FLUX #1 / $1.50 ppd.
Interviews with the Spinanes, Stuart Moxham and reviews.
PO Box 7088 / New York, NY 10116-4627

CHICAGO CARTOON #1 / $2.50 ppd
Here's a publication dedicated to networking the cartoonist / fanzine / publisher community. Comics, articles, interview with Terry Laban, and tons more.
PO Box 226 . Bensenville, IL 60106

CHUMPIRE #17 / S.A.S.E.
Haven't seen this one pager around for a while, glad to see it's still going. Thoughts an reviews. Interesting read. *Everyone* should do a one page zine.
Greg K. / 36 E. 4th St / Emporium, PA 15834

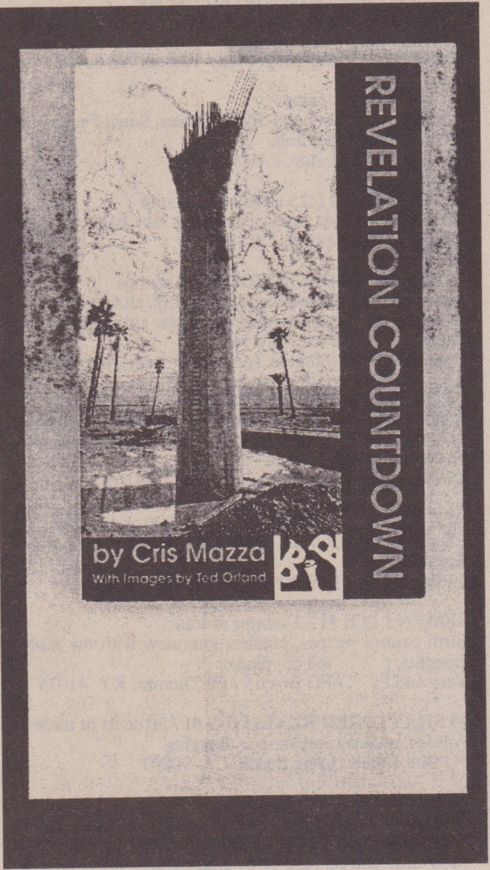
THE CITY REVOLT #6 / $1.00 ppd.
Thoughts, reviews, interview with Everythings, and part 3 of the history of San Jose punk.
PO Box 1551 / Los Gatos, CA 95031-1551

THE CITY REVOLT #5 / 3 stamps
Are you curious about the happenings in San Jose? Here's a source. Point of interest is the "History of San Jose ".
PO Box 1551 / Los Gatos, CA 95031

COERCION #5 / $1.00 ppd
Interviews with All, Sicko, Bum, reviews, and letters.
2418 Dryte St / Victoria, BC / V8R 5T2 / Canada

CURRENT BULLSHIT #6 / S.A.S.E.
This month's installment finds Mike in Missouri sharing thoughts on college, bus travel, nationality, and the Colorado Boycott.
Mike / East Wind Community / Tecumseh, MO 65760

DERELICT #1 / $1.00 ppd or trade
Thoughts on smoking, graffiti, rebellion and other topics.
PO Box 664 / Station 'C' / Toronto, ON / M6J 3S1 / Canada



DIRTBOY #2 / $1.00 ppd.
Comics, connect the dots, mazes, coloring. Kind of like a punk fun pages zine. Check it out.
PO Box 1112 / Torrance, CA 90505

DOWNLOAD #1 / $2.00 ppd.
Straight-edge zine with Failsafe, Reveal zine, and Black Train Jack. Photos of editor and friends in a grocery store, clippings and thoughts.
PO Box 271 / Bloomfield, IN 47424

EL ZINE DE EUGENE #8 / $1.00 ppd.
Stories, comics, addresses, a scam, and other stuff.
Noah Vail / 6800 SW 40th St #233 / Miami, FL 33155

EVIL #4 / $1.00 ppd
No doubt this is one of my favorite reads these days. Bigger than previous issues, not only do you get reviews of all the latest true crime books, but this issue has an article on, *and* art from serial killers, plus news of murder around the globe.
PO Box 476641 / Chicago, IL 60647

EYENINE #1 / 3 stamps or trade
Articles on Ralph Ellison, Bill Daly of Insurgence / Crisis Records, and opinions. Potential to grow into something big.
2213 Mariner Circle / Raleigh, NC 27603

FAT NIPPLES #1 / $1.50 ppd
Article on the L.A. Riots, reviews, thoughts, David Koresh and some poetry.
PO Box 2554 / Trenton, NJ 08690

FUCK YOU #4 & #5 / S.A.S.E.
More shit stirring from the self appointed 'sergeant' of straight edge, Chuck U. Farley. Interesting, at times hitting the nail on the head, and other times the attitude wears thin.
PO Box 175 / Colmar, PA 18915

FUSION #1 / $1.00 and 2 stamps
Interviews with Current, Schlong, and Spork along with clippings, reviews and thoughts.
Bill and Rob / 516 McCourtie / Kalamazoo, MI 49008

GRAND CANYON STUNT DOUBLE #2 / 1 stamp
Stories and reviews. All handwritten.
John Atkins / 4230 12th Ave NE / #B2 / Seattle, WA 98105

GUMBALLS #9 / 1 stamp
Full sized summer special! Reviews, conversations with Stiff Pole Records and June Bug Spade.
2014 Douglas Ave / Clearwater, FL 34615-1113

HAPPY MACHINE #? / 3 stamps
Article on Darren Thurston a jailed animal rights activist, a letter from a prisoner, plus thoughts, reviews and clippings.
PO Box 2065 / Northdale, IL 60164

HARDWARE #1 / $1.00 ppd
Great first issue from a zine that should kick much ass in future issues. Opinions on Born Against (hitting the nail on the head!), Riot Grrrl, reviews, photos, article on record collecting and want lists. Can't wait to see the next one!
David Koenig / 25 W. Price St. #3 E / Linden, NJ 07036

HEADACHE #2 / $1.75 ppd.
Thoughts, clippings, reviews and stories.
Brendan Gannon / 2536 Alderney Ln / Winston-Salem, NC 27103

HERE ISN'T THERE #1 / 1 letter
Very introspective one pager from France. Personal, political and much deeper than most people care to look in themselves.
Bruno Szollosi / 28 Av. F. Mauriac / 93330 Neuilly SM / France

HOMEBREW #1 / 1 stamp
Letters, top 10 of favorite items to vomit, reviews and Bloodline interview.
2305 S. Holt / Sioux Falls, SD 57103

HUSSY #1 / 1 stamp
Into Another interview, clippings and thoughts.
Allie / 201 Bryson Ave / Staten Island, NY 10314

I RULE #2 / .50 cents ppd.
The special "I Hate Models" issue! Reviews, opinions, clippings and free stickers.
Christina / 435 S. Church #B / Visalia, CA 93291

INCROWD #3 / 1 stamp
Interviews with Pink Lincolns, Lazy Susan, clippings and random thoughts.
Paul / PO Box 15951 / Clearwater, FL 34629-5951

IT'S A RUDE WORLD #1 / $1.00 ppd.
As you can tell from the name, it's a ska zine. Pictures, scooters, reviews and addresses.
RyanJames White / UCSC Cowell College / Box 799 / Santa Cruz, CA 95064

LICKED BLAND #5 - #6 / 1 stamp
Double issue featuring an article on the Texas legal system, a and a ton of zine, music and scene reviews.
Joshua / 2501 Wickersham Ln / #2132 / Austin, TX 78741

LITTLE BOOK OF REVOLUTION #8 / 2 stamps or trade
Comic about living in West Oakland and thoughts.
Brooke / 116 W. Barret Ave / Richmond, CA 94801

MASS REVOLT #7 / S.A.S.E.
Opinions, Boston news, reviews, and an interview with Abuse magazine.
PO Box 1242 / Allston, MA 02134

MECCA #1 / $1.00 ppd.
Quick interviews with the Cows, Webb Wilder, Alice Donut, Juliana Hatfield, plus reviews, stories, and other things. Lacking in personality.
1230 S. Howard #4 / Tampa, FL 33606

MT. TERROR #1 / 2 stamps
Opinions and a lot of comics by folks like Mike Bullshit, and many, many more.
2300 Central SE #B #147 / Albu., NM 87106

MUTE #2 / 1 stamp
Article on the More Than Music Festival, the "One Up" scheme, thoughts, reviews, and clippings. Cool attitude.
Eshleman / 5126 Landsowne Dr / Solon, OH 44139

NAKED CITY #12 / 1 stamp
Skating, Richard Nixon's address, reviews, a piece on sexism, Born Against photo spread and more.
4632 Amesbury #142 / Dallas, TX 75206

NON-PROFIT #1 / .30 p
Reviews and clippings.
2 Glendine Rd / Kilkenny / Ireland

NUCLEAR WINTER #1 / $1.50 ppd
Extensive Chicago scene report, interview with Violent Society, article on Punk Press and columns.
PO Box 243 / Winnetka, IL 60093

PAGEA #1 / 1 stamp
Jawbox interview, interesting article on the Rodney King case, reviews,and thoughts.
9 Little Spring Run / Fairport, NY 14450

PANGAEA #2 / .50 cents plus 2 stamps
Interviews with Superchunk, Lawrence Livermore, plus opinions and reviews.
9 Little Spring Run / Fairport, NY 14450

PAPIR #6 / $3.00 ppd
French zine with interviews from Angouleme, and Florida, opinions and reviews.
119 Rue de Flandre / 75019 Paris / France

PATCH #3 1/ 2 / 1 stamp
Summer trip story, food update, growing up, reviews, etc.
21330 Lock Hart Rd / Dude City, FL 33525

PEE #2 / $1.00 ppd
Opinions, poetry, politics, clippings, reviews, a Greyhound adventure, and comics.
8 S. 051 Creek Dr. / Naperville, IL 60540

PHALANX #1 / $1.00 ppd
Stories, poetry, opinions, art politics and reviews.
Brian / 2390 Tripp Dr #9 / Reno, NV 89512

POTTY MOUTH DIGEST #2 / 2 stamps
Stories of a run in with local rednecks, LSD trip, masturbation, an article on how to become a rock star and reviews.
33 Tripp St / Medford, OR 97504

PUFF #2 / 2 stamps
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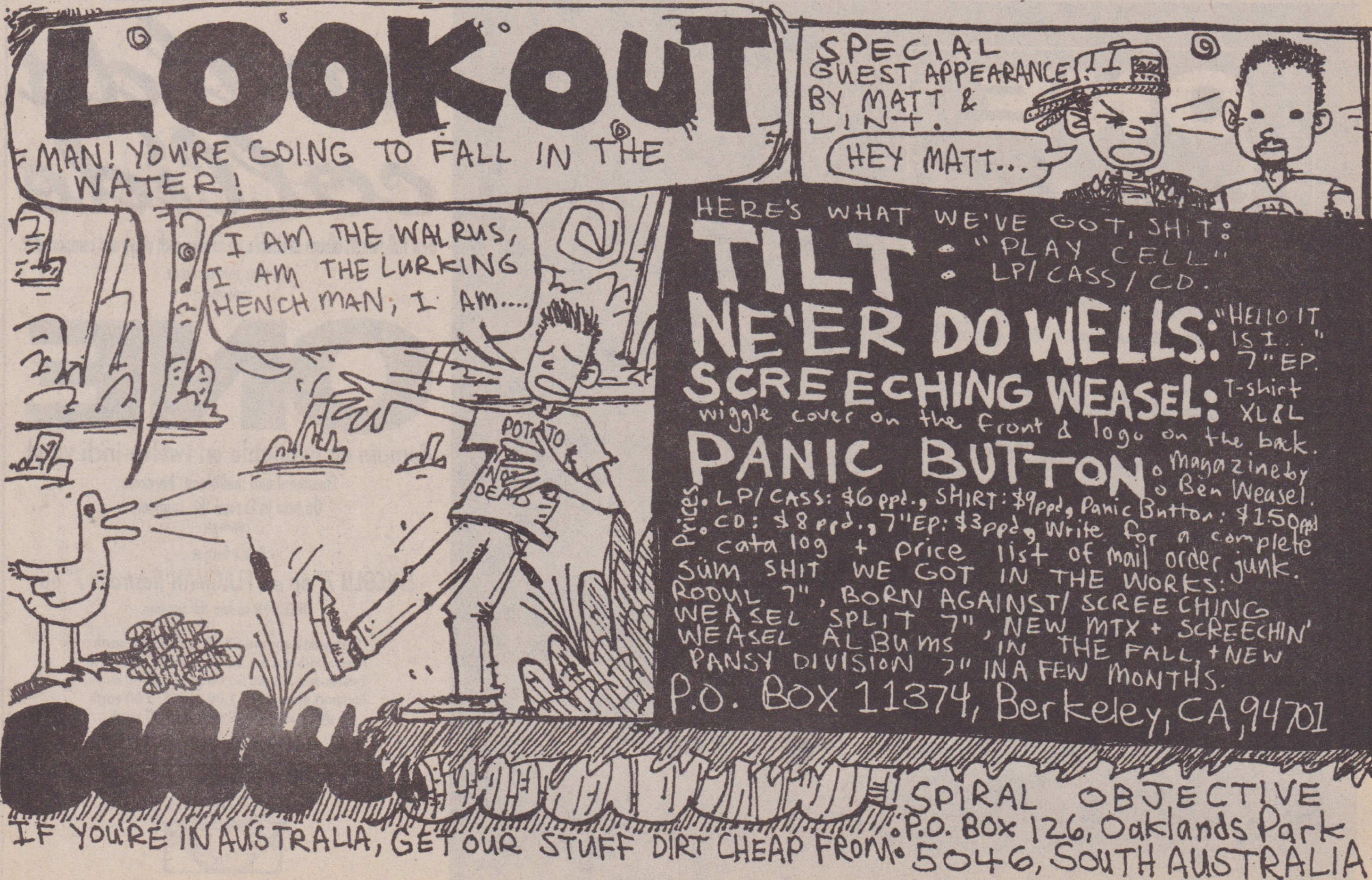

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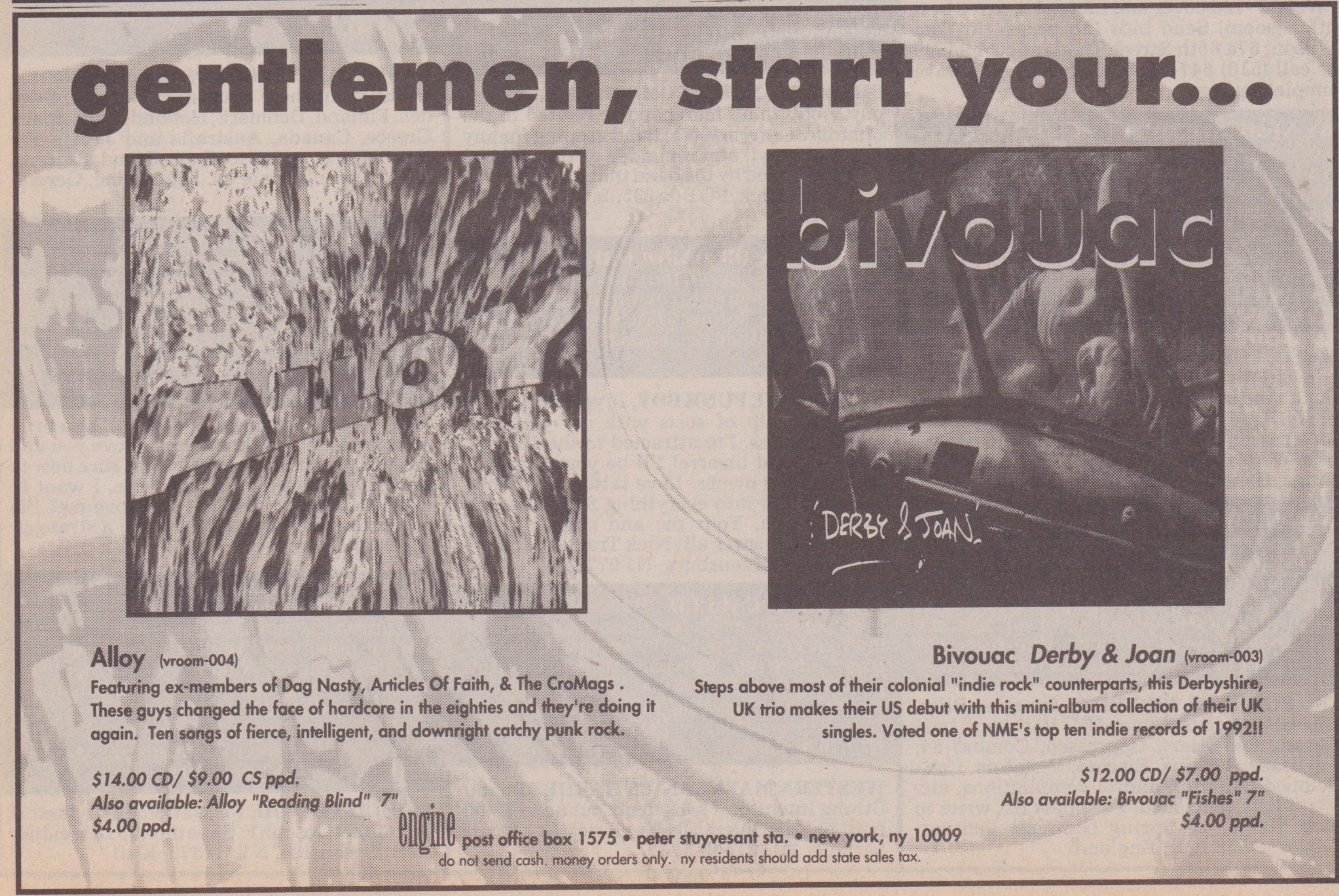
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WANTED: ORIGINAL COPIES OF Screams For Tina, Radio Werewolf, Premature Ejaculations, Subterraneans, V.P., Black March, G.O.D., Deathride 69, early Christian Death, old death rock. 708 NW 20th #209, Portland, OR 97209.

DISCHORD RARITIES AVAILABLE- Fugazi silkscreen 7" blk, Minor Threat "Out of Step" 1st, sealed, United Mutation "Fugative", Verbal Assault "Learn", Snakes 1st LP, Dag Nasty "Trouble Is", Fugazi silkscreen 7" no cartoon sleeve. Patrick, PO Box 235, Jacksonville, IL 26251. (217) 245-5717.

PHYSICAL NEED COMPELS ME to seek out & obtain all merchandise related to the Misfits. See my skeletal hand groping for any scrap of vinyl, any reminder or the musical power invoked by the band that once was The Misfits. Patrick, PO Box 235, Jacksonville, IL 26251-0235.

INTO PUNK OR HARDCORE? Well, write me. I'm 16 and live in the middle of nowhere. I'm sick of listening to cowtipping stories. I'm into stuff like Rollins, JFA, Sick of It All, etc. Liz Sirmans, 4836 Briarwood Lane, Manlius, NY 13104.

SUBMISSIVE PUNK BOY, 20 years old, seeks a relationship of sorts with my yet-to-be punk princess. I'm attracted to the strange, shocking and bizarre! I'll be your puppy if you'll be my owner. Love tattoos and body piercing. I'm into everything from Crass to Lene Lovich. Your pic and sincerity gets mine. Will answer all! Nick Tracker, 25 Forest Avenue, Keansburg, NJ 07734.

NEW ZINE CALLED "Bulk Rate" (free + postage) selling ads to raise money for production costs. Up to 100-words-$2.00, 1/2 page ad0-$5.00, full page ad-$10.00. (full page 8.5 x 5.5). Well hidden cash or check or money order payable to Virginia Heatter. Bulk Rate c/o Heatter, PO Box 684, Garfield, NJ 07026-0684.

WESTERN MARYLAND'S HARDEST band Strong Intention 7 song demo out now! $2.00 ppd. to Zac Ohler/ 504 Frederick St./ Cumberland, MD 21502-1732.

NEW ZINE CALLED "Bulk Rate" out soon. Original art, poetry, prose, articles, useless/ useful info, etc. Welcoming any contributions. To receive issue #1, send $1 or stamps to Bulk Rate c/o Heatter, PO Box 684, Garfield, NJ 07026-0684.

WANTED: YOUR WRITINGS, photos, videos, cassettes, artwork, etc. for a zine I am putting together. Any/ all subject matter welcome. Nothing is too outrageous for consideration! All submissions will receive free copies. Utah Carl, 8429 Mariners Drive #109, Stockton, CA 95219.

HOW MANY PENPALS HAVE you fucked? and other stories involving penpals...or...How have you been butt-fucked by life? Shitty things that have happened to you. Write it out. Send it to Ugly for a free copy of the zine and the thrill of seeing yourself in print. Deadline Sept. 1st, 1993. Ugly, 601 Van Ness Avenue #E3316, San Francisco, CA 94102.

REVERSIBLE DISTRIBUTION -Lungbutter demo $3 ppd, Nightmare of the Elf cassettes $3 ppd, Scraps "Wrapped in This Society" LP $5 ppd. 7"s are $3 ppd: FYP "Extra Credit", "Made in USA", Volkswhale "Borsht", Earth Army, Oiler (rig split), Kittens for Christian...Trade Paper, a free classifieds/ contact list send SASE to PO Box 3455, Oakland, CA 94609-0455.

19, PUNK FEMALE WANTS any white male skinheads, age 21-25 to write me. I'm into Bad Religion, Minor Threat, Fear, etc. Local bands like Face To Face, Shelprock, Beekers Army. Gigs, concerts and all other shit. Send photos of you and I'll send some of me. No Nazis. Write, Teresa La Farge, 12333 Deana St., El Monte, CA 91732.

LAST STAND RECORDS is looking for distribution in these country's: Norway, Sweden, Finland, Denmark, Holland, Italy, Spain, Greece, Canada, Australia and Japan. For information write to: Last Stand Records, A.d. Laubenkolonie 56, 3150 Peine, Germany.

19 YEAR OLD PUNK WOMAN wants letters, friends, lost in big city, can't sleep. I am pretty, smart, stay up late writing and dreaming. Boring clones crowd sidewalks, want HC guys, girls for correspondence. Send fun letters, things, collages. Send fingernails. My soul on tip of ballpoint. To: Tora, P.O. Box 423196, San Francisco, CA 94124-3196.

HEY, SKINNY TEAPOT! This will be a brief message to let you know that I love you and I'm sorry for everything! I'm not sure how to fix things. I need you in my life. I want to work things out. Do you still love me? I'm miserable without you. Don't be a stranger. XXOO Jailbird.

ATTENTION BEAUTIFUL LOSERS: Fledgling zine Zapruder Headsnap seeks input, art, graphics, music-politics-anger ranting. Will respond to all replies. Words, feelings, hate. Fast music. Naked kill. No righteous causes. No big hair, dye, nails. Misfits to Coltraine, dig? We love you, fuckers. The world about to explode. Velvets, baby. Submissions: Zapruder Headsnap, P.O. Box 423196, S.F., CA 94142-3196.

WOULD YOU DIE for Nation of Ulysses? If so, contact: Joseph F. Sabatino, 3518 Weidner Ave., Oceanside, NY, 11572. Kill!

CLASSIFIEDS

I WILL BE IN TOKYO ALL SUMMER. I'm half Japanese, but don't know the language or anyone my own age (18). I'm interested in comics, hanging out, and finding and hearing Japanese industrial/punk/HC. Save me from cultural isolation! Write: Hannah Hawkins, Nakamaci 3-5-21-RA25, Hoya-shi, Tokyo 202, Japan.

SELLING DRUMS. Training pads complete set. Will send photo of it. Selling or trading some punk items (incl. Japanese records, magazines). Jun Kato, 1219 Country Lane, Northbrook, IL 60062.

CAN'T GET REAL/TRUTHFUL education at school? New zine called Queer. Definition of queer/ anyone different. 1st issue, revolution, homosexuality, nonfascist feminism, art, poetry, and sexual education/ freak's point of view. (New freak every issue!) Need intelligent contributors and subscribers. Send stamp for free 1st issue. Queer (thanks to Emily) PO Box 2127, Sacramento, CA 95812.

EAST CANADA! Me and a friend are coming to Montreal in Aug. Where should we go? (record stores, clubs, etc.) We need a place to stay, so if you can offer us a couple beds, we'll be real grateful. Also, are there any towns/ cities nearby that have something to offer? Nazis need not respond. Thanks; write to Jessica S., 157 Aspinwall Ave., Brookline, MA 02146.

BIDS: Angry Samoans - Inside My Brain, D.O.A. - HC81, Let's Wreck, Disco Sucks, Busted at Oz, Bad Religion - "Original Bad Religion" (1981 12"), Channel 3 - CH3 EP, Gangreen - Skateboard shaped picdisc, Husker Du - The Warehouse Interview (2 LP Radio) Bids to: Bradley Beving, PO Box 3383, Mpls, MN 55403.

AVOID TYLER GORDON in SF. He says he's from Boston but he's really from Falmouth, MA. He's a user and he runs up phone bills with no intention of paying. Tyler, you still owe me $56, asshole.

DALLAS TEXAS Deep Ellum scene '84 - '90. Video and gig posters/handbills wanted. Daylights, 3 On a Hill, Horton Heat, Loco Gringos, Buck Pets, etc... Also touring acts - Scratch Acid, Cargo Cult, Poison 13, Buttholes, Soul Asylum, Husker Du, 7 Seconds, Flaming Lips, Motorhead, etc... Can trade or will pay cash. Axix, Box 33033, Austin, TX 78764-0033. (512)445-6423.

HEY, SANE PEOPLE: Into veganism, Deep Ecology, and Atheism...listen to Iceburn, Soulside, Into Another, Downcast, Fugazi, etc. I hate raves, techno, and all "fashion clones" and socialites...if you can relate, and are seeking true love & friendship, please write: J. Lamonea, 860 Castac Place, Pacific Palisades, CA 90272.

ATTENTION BANDS!! Interested in playing Chicago? We have a cool place where we put on shows in the suburbs of Chicago. We have 300+ limit. We want all punk/hardcore/ SXE/ska bands bands to play here. Send tape and tell us what you'll play for (money, etc) We'll figure something out! Club Suburbia, Box 243, Winnetka, IL 60063.

HAVE RARE PUNK/post punk 12", 7". Sex Pistol, Clash, Public Image. Specialize in girl groups. Send $1.00 to Submission Records, PO Box 621, Maynard, MA 01754.

NUCLEAR WINTER punk magazine has #1 and #1.5 (mini edition) out now! #1 has The Undead, Vindictives, Resist, and Engage. It's got 48 pages of cool stuff we guarantee you will like. #1.5 has tons of Chicago scene shit, and a Violent Society interview. #1=$3 ppd. Write today! Nuclear Winter, Box 243, Winnetka, IL 60093.

ZINES!!! Want distribution? If so send a copy of your zine to us. Punk press is a zine-only distro that helps sell your zine all over the place. Send your zine or write Punk Press, Box 243 Winnetka, IL 60093.

WHICH WAY did the freaks go? Male (29) wants to write/ meet feminine feminists into Nietzsche, Loiuse Brooks, Shaggs, Velvet Underground, Sun Ra, Brian (smile) Wilson, Psychotronic, Residents, Cramps, Dolemite, Fred Lane, James Brown, surf/rockabilly, Kicks, Coltrane, Beefheart, Modern Lovers, Einsturzende Neubauten, Tiny Tim, Elvis, pre-'83 HC and '77 punk. I worship big noses, laughing and acting stupid. Play instruments? Me too! Kook, c/o Papa Jazz, 2014 Green St., Columbia, SC 29205.

INFINITE ONION 8 has stuff on killing rapists, staying free, sabotips, Emma Goldman, punk artists, the Che Cafe, Mass media, and mo. $1.50 ppd. Send SASE for a catalog! Neverendingvegetable, PO Box 263, Colorado Springs, CO 80901-0263, USA.

CORRESPONDENCE: 19 yr. old male into: Bad Religion, Rolllins, NoFX, Seaweed, writing letters, looking for that special someone (?) Save me from my boredom. Write me at: John, 12901 Escanaba, Chicago, IL 60633. No racists or sexists, jerky!

SEARCHING CONTACT to Irish people. We visit Ireland in October! Two brothers (22 and 24) into hardcore, punk rock and football! I am always interested in corresponding with people from all over the world, please write me. And I am searching for the Bad Taste video on VHS! Write to: Stefan Föcker, Dr. Metzger Str.7, 4280 Borken 1, West Germany.

POLY BAGS- 7" -100/$6, 500/$20, 1000/$38, 12"- 50/$6, 200/$18, 500/$38, 10" - 15¢ ea. w/ order 100/$10. 7" white mailer envelopes 100/$10 postpaid in USA, add 30% Canada/ Mex add 60% world-sorry-home address ?? Greg Yarde, PO Box 482, Paoli, PA 19301.

OPEN RECORDS - these are $3 ppd. USA $4 N. America, $5 world: Geko - Probing 7", Assuck - Blindspot 7", Heresey - Live at Leeds 7", Impulse Manslaughter - Something 7", and professional live FMU cassette. Geko CD $10 ppd. $14 world. Stamp for catalog, etc. Open Records, PO Box 482, Paoli, PA 19301. USA. Wholesale inquiries welcome.

FOR SALE: Large list of English punk records inc. Abrasive Wheels, Exploited, Conflict, Crass, Zounds, Sex Pistols, Disorder, Chaos UK, English Dogs, plus more. Send $1 for free list to: Dave, 45 Somerset Road, Radford Coventry, LV1 4EG, England.

HEY FUCKERS! BUY THE NEW album from Mush Mouth "Chicken Marp" $3 ppd, 1000 songs of extremely mushy hideous noise! Also available "Mystery Facts" pamphlet only $1 with order. The Mystery Frog c/o R-T Records, 13706 West Bay Place, Midlothian, VA 23112.

HARDCORE FOR STAR WARS. I have almost all Revelation "Even Sick Of It All on red", and from: S.S.D. "Kids will..." to Schism stuff, to Y.O.T. "Can't close..." and lots more!!! So if you can dig up any old Star Wars toys and want some cool hardcore stuff lets trade "I even have t-shirts." Call me at (408)297-7031, or write me at : Jonathan, 643 E. James St., San Jose, CA 95112.

PERVERTED MALE seeks anyone (prefer females) as perverted as I. Send me your fantasies, dreams, semen, underwear or rare Funkadelic, new age and acid jazz. Please enlighten me. Sapphire, 505 2nd Ave., Bellmawr, NJ 08031.

BORED! BORED! gal would like to meet humans from all over. Also planning to form a zine "Ad Zine" it's full of ads. So, send your flyers/ ads and write: Michiko, 6830 Prairieview Ave., Woodridge, IL 60517, USA.

SEEKING CD of Can's album "Tago Mago" (non cut out preferred) and any info on this group. Also any info on novelist Harry Crews, books, articles, etc. Send quotes to: Bryan, 312 W 78th St., Apt. 9, NY, NY 10024. Last but not least a Big hello to Celia, Jerry Tonga, John McDonald (a real punk), Serra and Stephanie.

7" COLLECTION for sale/auction: Huge list included Social D. - Another State..., White Cross - EP, Undead - Never Say Die, Verbal Abuse, Crucifix - 1984, Fear - Fuck Xmas and many more. Write for free list: Walter K. 35-110 Ginger Lane, E.H., CT 06118, USA. Phone (203)569-4913.

7" COLLECTION sale/auction part 2: Yes, more items, Misfits - Halloween, Necros - Tangled Up, Conquest...Minor Threat - Filler, Gov't Issue - Make an Effort, Gang Green - Sold Out, Cause For Alarm - EP, 7 Seconds - Committed...Write for free list to Walter K., 35-110 Ginger Lane, E.H., CT 06118 USA. Phone (203)569-4913

7" COLLECTION sale/auction part 3: Me again! Poison Idea - Pick Your King, A.O.D./ Bedlam - Caught..., 7 Seconds - Blasts..., Skins..., Rudimentary Peni - Farce, Clitboys - We Don't Play, Discharge - Realities..., Just look at our other 2 lists. We have over 250 rare titles. Write for free catalog to Walter K., 35-110 Ginger Ln., E.H., CT 06118. Phone (203)569-4913.

HEY HOMOPUNKS, queer skins, fags, dykes, bis. This Zine wants you! If you're bored by mainstream GAY, send submissions of Art, Prose, Fiction, Scene Reports, Comix, Graphix, Photos, etc. to The Hot Skinny. Focus on creating/expanding alternative images. Submit! (SASE please) to: T.H.S. PO Box 4766, Austin, TX 78765.

ALL TECHNO MUSIC SOUNDS THE SAME! Now that we've got that settled, this exotic and irridescent child, who'd rather sit at home listening to old Devo records than go to a rave, needs a penpal and/or someone to play with. Write Chris, 3780 Lake Rockwell, Ravenna OH 44266. Pictures are appreciated, as I don't know how to read.

STRICTLY HARDCORE. Straight from Connecticut, Over The Edge "Disintegration" 5-song 7" EP. Send $3.50 ppd. USA, $4 World to: Karl Kempter, 226 Route 148, Killingworth, CT 06419.

CLASSIFIEDS

ROADOGS AND BANDS! Got a great tour story? Shows from hell? Send it to Tour Tales with pictures if possible (they'll be sent back). One shot magazine out in the fall. Send to: Johann's Face/ PO Box 479164/ Chicago, IL 60647

FOR SALE: Massive collection of punk/ hardcore records. (over 1000) zines and live tapes. Collected over 10 years. Send $1 for list. Anthony/ PO Box 151244/ San Diego, CA 92175.

HOTT OLDIEZ... Misfits "Legacy" (Red)- $65, "Die Die" (White)- $65, "Evillive" (German)- $55, Jerry's Kids "My World?"- $30, Samhain "Initium" (Red)- $65, "November" (Orange)- $65, "Unholy" (Red)- $65, Youth Brigade "Sound" (Green)- $40, Justice League "Think"- $25, Straight Ahead (First Pressing)- $25. Write for list. Mark Michel/ PO Box 2873/ Brandon, FL 33509-2873.

COLLECTORS! Sun City Girls bootlegs. 7" EP, gold coloured vinyl, ltd. ed. 400, hand numbered. $300 ppd. each to: Dave, 531 S. O'Leary, Flagstaff, AZ 86001.

VERY DISTRIBUTION/MAILORDER: Full service mailorder of records, tapes, CD's, shirts, zines and more. Newest stuff in: Shelter - "Attaining the Supreme" CS/LP/CD, Lifetime - "Background" CS/LP/CD, Iceburn - "Hephaestus" CS/LP/CD, East Coast Assault comp. CS/LP; plus EP's by Flagman, Lincoln, Reveal, Mean Season, Earth Crisis, and many more. We carry New Age, Victory, Doghouse, Revelation, etc. Send a stamp ore $1 (foreign) for monthly catalog; no stamp, no catalog, cheapskates! Very Distribution c/o J. Dudeck, 9 E. Saylor Ave., Plains, PA 18702, USA.

GOING TO NYC in August. Anyone with info on record stores, clothing stores, cheap food, etc., please write ASAP. Thanks. Stacey Friend, 6 Titus Lane, Boxford, MA 01921.

MEDIA CHILDREN/ Hated and Suppressed/ Resist and Exist/ Music for Social.../ April 4th Benefit comp./ Media Children/ Resist and Exist/ Autonomy/ The Desert Show/ Autonomy and Litmus Green. $4 ppd. Write for complete list...Total Chaos/ struggle/ still Life.

ATTENTION all record sellers, I'm always buying rare 1st press punk/sXe/etc. EP's LP's, whatever it is your selling-please send me your list...Anti System/ Flux/ Peni/ Icons/ Liberty/ any Crass/ Corpus Christi/ Motarhate/ Bluurg Lable/ any lable.

OVER 500+ PUNK RECORDS for sale/ trade/ for cheap..A Heads-Zounds. Also need pen pals from all over. 18 year old vegan/ anarchist/ anti-Apartheid/ racism/ oppression/ stamps appreciated. Write: A.G.C., PO Box 1411, Montebello, CA 90640-1411.

TORONTO HARDCORE HOTLINE now has a new number!! (416)596-2202 is the place to call for the latest listings of upcoming shows, local releases, record swaps or whatever punk rock happenings are going on around town, plus locally it's still free to call! Punk is ours, communicate!

RECORDS FOR SALE/TRADE. Rare and obscure independent singles, LP's, CD's from US and abroad. Send an SASE to: Jeff G., 4545 Conn Ave. NW, Apt. 802, Washington, DC 20008.

BUY MY PUNK ROCK... Necros "I.Q." 7" $60, "Conquest" 7" $40; Germs "Lion's Share" 12" $50, "Rock and Rule" 12" $30; "Forming" 7" $10; Someone Got Their Head Kicked In (red wax), $30; Go-Go's 2x7" boot $15...all mint condition. Videos too! Misfits '82; Descendanta '87; Devo '88; DK '78 to '81; Decline; Another State; Go-Go's '83 and TV stuff; Blondie '79. All videos on HG tapes for $20 cheap. All shits postpaid in US, money orders only. Huck Keys, PO Box 592, Greenwhich, CT 06836.

FOR SALE-Rare Dischord 7" and 12", Minor Threat-Out of Step-test press, silkscreen cover, auto. by Ian. Misfits-Beware orig. Iron Cross-both 7", Teen Idles 7", Lots of Japcore-All G.I.S.M. orig. and boots, G-Zet, LP. More. Send stamp or call for complete list. Trades might be considered. John, 316 Forest Oak Dr., Knoxville, TN 37919, (615) 588-7567 (nights).

GG ALLIN "Sickets of the Sick" 10" out now on Occult Records-PO Box 924, Concord, CA 94522-0924, USA. $7 ppd US, $10 ppd World. Cash or money order only.

XXXSTRAIGHT-EDGEXXX Fasthold Records is looking for new bands. If you are in a SXE band and are interested in putting out a quality hunk of vinyl, just send demos along with lyrics to: 161 Mt. Vernon Rd., Buffalo, NY 14226-4321

NOISE/GRIND VOCALISTS - anywhere, please write me! I'm UK bassist/lyrixist, anti-authority, seeking really brutal singers with very raw gruff screaming vocals— rawer the better! Aaaaaarrrgggghhhhh! Let's communicate, create noise/ideas! Pete, 79, Darwin Road, London. W54BB. England UK.

NY GIRL is traveling to the West Coast in late July. From LA to Seattle. Seeks new friends! Into underground: Bikini Kill, Calamity Jane, Caustic Soda, Babes, N.O.U., Pixies and Bukowski. I'll rent a car and drive up coast, but need companions. Bi/straight, drugs more than okay. Write: JD, 3 Genung Ct., Hope Well, NY 12533. Write! Write! write!

RALLY AGAINST THE POPE in Denver, Colorado, August 12-15. So don't sit home sucking biscuits wondering what to do. So come on out for 3 days of music, demos, and destruction. Anyone interested or any band interested in playing the rally should contact A.Y.F., PO Box 8972, Denver, CO 80201. If you miss the rally you're bumming.

DESPERATELY SEEKING my gothic romeo or morbid enchantress! I'm a 16 y/o scorpio girl looking for punks, goths, technophiliacs and gonzo's to correspond with. Amanda Addams, 12539 Manor Road, Glen Arm, MD 21057. I love and miss you very much Lynn Szybist.

ENTOMBED WITHIN a pit of horror? Need a dark friend to whisper to? Into Ministry, Skinny Puppy, Slayer, Cure, vampires, black convertibles, magic, write: poetry and dark fiction. Vampire Lord seeking friends from anywhere, especially in Baltimore, DC, and Virginia. Write to: Obfuscate, PO Box 6995, Charlottesville, VA 22906-6995.

T-SHIRTS—Rorschach, Black Flag, Antischism, 100% cotton XL, black, blue or gray ink. $6 US, $8 World. Bob/3421 S.E. Micanopy Ter., Stuart, FL 34997/USA.

CANADIAN DISTRIBUTOR selling records at absolutely non-profit prices. Send a stamp or a buck and a nice letter to Gutter Distribution c/o John Koch, Box 150, Petersfield, MB. R0C 2L0 , Canada. I specialize in grind, thrash, hardcore, and punk. Labels get in touch.

OLYMPIANS! this is John of Eyepoke Zine speaking. I will be moving out to the Olympia, WA area after summer and would like to get in contact with local zines, bands, people, etc. Also I am looking for very cheap lodgings (i.e. communes, hostels, squats) in which to sleep and keep my shit. If you can help, please write, thanks John c/o File 13, PO Box 251304, Little Rock, AR 72225.

INDUSTRIAL MUSIC MAGAZINE - A quarterly journal about and surrounding the continuously evolving industrial music culture; music/ art/ literature/ reviews. Sample Issue $3 ppd. Send to IndustrialnatioN, 114 1/2 E. College St. Dept. MR-1, Iowa City, IA 52240-4005.

WICKED WAYS - PAIN TO POWER. NC's heavy, ferocious, speed/ hardcore punk metal band. Pro tapes w/ full cover, lyrics, etc. Seven songs, $5 ($7 outside US & Canada). All letters answered. Write to W. Ways c/o PO Box 560605, Charlotte, NC 28256-0605.

HELP! GUY NEEDS TO MOVE to Australia or other. Punks? Skins? Straights? write N. Bryant, 6061 Elmwood Rd., Cass City, MI 48726.

DAGGER #16 OUT NOW! Lois Maffeo, Love, down, plus reviews out the wazoo and "lots more". $2.50 ppd from PO Box 7605, Santa Rosa, CA 95407-0605.

DEATH METAL GALORE for sale: Napalm Death/ SOB flexi, Napalm Death "Mentally" 7", Carcass live and more. Also Earache vinyl, demos, zines, t-shirts and stickers. Will trade for Godflesh "Streetcleaner" CD Earache only. 98% of vinyl in mint condition. Please only serious inquiries only. Please send 1 stamp for list to 57 Walter Ave., West Hartford, CT 06119.

I'M LOOKING FOR SOME people to trade records and shirts with. Into Ebullition and Vermiform stuff, I'm looking for old and new sXe/ HC records. If you don't like Integrity, you'll get special consideration. List for list. Labels write as well. I run Greenrecords and I'm willing to trade records with you. Giulie Repette, via Falloppie 38, 35100 Padova, Italy.

X SPECTRUM FANZINE X is under way, but not done yet. Please send music and zines to be reviewed, photos, editorials, interviews or just write to Spectrum, PO Box 1245, Alta Loma, CA 91701-8245. Anyone who contributes gets the zine free.

HUSKER DU FANATICS. Send me a bootleg, get one in return. 100% ripoff free. Send requests. Andy, PO Box 73672, Davis, CA 95617.

16 YEAR OLD MALE SKATER in desperate need of a girlfriend. I'm sweet but really shy around girls (why I don't have one). I love punk, hardcore, ska, rap, jazz, and Mike Patton. I'm looking for a cute punk girl to fall in love with and adore. Are you her? Jack, 2207 Shades Crest, Huntsville, AL 35801.

CLASSIFIEDS

RECORDS 4 SALE: Send bids or write for complete list: 7"s: YOT (clear), Grudge (red), Bold (orange), Carry Nation (clear), Half Off (grey, yellow), Shelter, Quicksand, Burn, Release, Even Score, Alone In a Crowd (1st press), 4WF, Bad Trip, Bad Brains-Quick Take..., Sonic Youth - All Fall Down (yellow), Misfits - Spook City (#13 of 300). 12"s: Brotherhood (pink), GB (purple), Judge (green), etc. P. Armentano, 23 Deer Park, Weatogue, CT 06089.

WOT A LOAD OF BOLLOCKS is a new punk zine, so send in records, tapes, zines, etc. for review. Send pictures, letters, whatever. Send photos for rotten teeth contest. Raw snotty, fun punk. Benjie Bollocks, 1114 Pacific Dr., Richardson, TX 75081.

JUDGE ME NOT, condemn me not. We all make mistakes, at age 17, I did, yet with the passing of 14 yrs., the gates will soon open. I'm a W/M, 31, blue, brown, 5'10", 160. Seeking W/F pretty, petite, and true to herself, for sincere, romantic, passionate, lasting friendship. Ronald Burt #41457, Arizona State Prison, PO Box 8200, Florence, AZ 85232.

X-RAY SPEX "Germ Free" LP (orig. inner sleeve) $30, "Identity" 7" $10, "Dayglo" 7" $10; Crass "Feeding 5000" (orig. Small Wonder) $30, "Who Dunnit" (brown) $8. All M-/M-. Postage $2. Ryan Richardson, 3013 Overton Park East, Fort Worth, TX 76109.

HENRY ROLLINS! AUCTIONING off my embarrassingly large collection of mostly 1st and 2nd printing of Rollins' early works. All in beautiful condition. Send SASE for list. Ryan Richardson, 3013 Overton Park East, Fort Worth, TX 76109.

COIL "GOLD IS THE METAL" LP (clear vinyl with 7" signed by John Balance) $75. Christian Death "Only Theatre of Pain" LP (orig. gatefold, lyrics) $25. Both M-/M-. Postage $2. Ryan Richardson, 3013 Overton Park East, Fort Worth, TX 76109.

FOR SALE: Minor Threat first 7" with red cover on Dischord, Reptile House first 7" on Dischord 1985, Fugazi "Three Songs" 7" on Sub Pop (hand printed covers, edition of 2000), Shudder To Think "It Was Arson" EP on Sammich/ Dischord 1987. Please send any bids to Drew Traulsen, 1163 E. First St., Tustin, CA 92680.

ANABELLA LWIN: I'M LOOKING for any leads to contact the Bow Wow Wow singer for an interview. Also, will pay $/ trade shit for any old pictures/ tapes/ interviews with this band. Pessimiser #2 out now with a spread on Fudge Tunnel, a "Fuck Your P.C. Wet Dream" comic and spray painted cover. $2 ppd to Pessimiser, PO Box 4452, Inglewood, CA 90309.

TED BUNDY'S VOLKSWAGON blood red 7", critically acclaimed amrep-style fuck. Buy this then kill your family. $3.50 ppd to Medulla Oblongata Productions, PO Box 1337, Lexington, KY 40590-1337.

GG ALLIN & ANTISEEN - murder junkies CD $10 ppd. Cocknoose-pain from the prarie 7" EP $3 ppd. both for $12. overseas add sufficient postage, money order or cash only payable to Jeff Skipski. Baloney Shrapnel, POB 6504, Phoenix, AZ 85005. List of rare and not so rare records also available for SASE to same address.

DRIVER'S SIDE AIRBAG #4- writing and artwork to make you lollygag in the driveway. $2.50 of fun, fun, fun! Dead, Naked and Screaming - 30 pages of scar tissue and other collisions for $3 by Mr. Mike himself. Submissions always needed for D.S.A. and chapbooks (30 single sided pages or less). Write for other goodies. A SASE will do. Mike c/o Undulating Bedsheets Productions, PO Box 25760, Los Angeles, CA 90025.

ZOMBIE STUFFED ANIMALS on the porch? Guess Mike's been here. 21 year-old moonpie with a taste for lightbulbs (especially cherry). Used digestive tracts, broken chunks of sulphur, exploring my airwaves, Philip K. Dick, Lydia Lunch, 45 Grave, Sonic Youth, Cure, poems, low budget/ unusual movies, cemeteries, rainy days and late nights. Mike, PO Box 25760, Los Angeles, CA 90025.

DRINE!!! DRINE!!! DRINE!!! New 2-song beautiful burgundy vinyl 7" & 4-song chrome cassette from wacky but lovable Drine. They're $3 each, or $5 takes both ppd. in US (please add $1 anywhere else on Earth). Thank you so much. 1709 Bellemeade St. Raleigh, NC 27607-4702.

MOVING TO NYC for grad school, 9/93. Looking for people to hang with. I'm poison-free, vegetarian, and into 411, Downcast, Iceburn, Melvins, Into Another, Burn, GO! & political hip-hop. Please write. Addison, SUMS #1231, PO Box 19900, Detroit, MI 48219-0900.

HATE YOUR BOSS? Get revenge! Send us the company letterhead! Will be used in a practical joke in a zine. If used, sender will receive a free copy. Send to: Asylum For Shut-Ins, PO Box 46581, Bedford, Ohio 44146.

TEXAS PUNK vinyl '78-'84 for trade and sale. Nervebreakers, NCM, Hates, Big Boys, Huns, Really Red, Hugh Beaumont Experience, Vomit Pigs, etc... Will trade for same genre vinyl, video and gig posters from Deep Ellum Dallas '84-'90, anything from Raul's Club in Austin, and 60's/70's rock/blues concert posters/handbills. Axis Box 33033, Austin, TX 78764-0033. (512) 445-6423.

WANT CORRESPONDENCE with other punk/anarchist parents. Write to: Rejoice; Box 465; Blind Bay, B.C.; Canada; V0E 1H0.

X STORMTROOPER X Straight edge Fanzine #2 Interviews with Bloodine, Mean Season, and Silence. Filled with all the other necessary sXe goods. $2.00 ppd. to: Jim 7726 Wildwood Ct., Apt. 3N, Darien, IL 60561. Still straight and your not XXX.

FRUSTRATED IN CLEVELAND! 16 year old sweetie in desperation to find intelligent people to correspond with. My interests include: Food Not Bombs; music (Pinhead Gunpowder, Tulips, Chumbawamba, Jawbreaker); reading books by Dennis Cooper; pondering my sexuality; blah...blah...blah...Write to me. Send me anything that my neighbors might find repulsive! Danielle, POB 46, Amherst, Ohio 44001.

INDUSTRIAL/NOISE—WANTED, vinyl needed from the following bands: Whitehouse, MB, SPK, Sutcliffe Jugend, NWW, TG...Will trade or buy. Send sale/trade lists as well as want lists. Michael C. 428 Broderick Street, San Francisco, CA 94117. (415) 775-9479.

TOBIAS MASON. Miss you. Hope you come back soon. Call us at: (604) 675-2535, or write us at: Box 465; Blind Bay, B.C.; V0E 1H0. Love, Rejoice and Frieda.

WANTED, VIC BONDI records on wishingwell, Blind approach 7"'s. Undertow-Gaterade logo shirt, have tons of records up to trade + absolution shirt up to trade + many more SE shit. Flipside picture disc. tooth & nail compl. up to trade, see ad below...

RELEASE SHIRT wanted, orig. demo, Zero Tolerance tape (cass 7") very wanted, any used, old new age shirt/longsleeve, have SE shirts up to trade & records...Jason Jordan is cool...write: Hans J. Demeesterstraat 33. Phone: 32/51/240154.

LIFE SUCKS—and so do you. I'm a female punk, just moved here from Hawaii, into Misfits, Bauhaus, NIN, Black Flag, Minor Threat, Dead Kennedys, animal rights, anti-fascism, Sex Pistols, and I'm a veggie. Need info on places to hang out, shows, wanting new friends w/same interests. I promise if you write I'll write back. Send any pictures or just write-to keep me from getting overly depressed. Joey Threat, 1264 Dunham Lane, Placenta, CA 92670.

BOOTS. Smiths 12/12/89, Nine Inch Nails 12/7/89, Smashing Pumpkins in Chicago, Rollins spokenword 93', Pearljam Denmark 92', Supertouch Syracuse 92', Janes Addiction Salem, Janes Addiction 5/7/91, Cure Wembly 88', Cure concert, Cure 1/17/91, Nirvana Europe 91', Nirvana live '92, Nirvana Forum '92, Nirvana Super Rarities. $5.00 each s/h free (yeah). Send order quick. Lizards, 4836 Briarwood Ln., Manlius, NY 13104.

ARE YOU A CHEERLEADER, majorette, color guard gone bad? Rah Rah Grrrls zine wants to hear your sordid stories. Send c/o Sue at Wooden Shoe Bookstore, 112 S. 20th Street, Philadelphia, PA 19103. Free copy to contributors.

TWENTY YEAR OLD MALE. Massive Anarchist, love LSD, bondage & discipline. Live for the Gothic scene, magic user. Music preference Smiths, Cure, PIL, etc. Send me your dreams & fears. Thrill me. Patrick Kelley, PO Box 8200-88435, Florence, Arizona 85232.

LOOKING FOR CORRESPONDENCE from anyone interested in DK, MDC, New Bomb Turks, etc., living w/o money, destroying civlization, bi-sexual fantasies, trading tapes and ideas, travelling, pranks, and upsetting the structure, in humorous, positive ways. Also anyone into gothic, vampires, or a dominating goddess. Everyone gets a response. Sneaky Pete, PO Box 1932, Upland, CA 91786.

RARE RECORD SALE: punk collection. All original. All super condition. Radio DJ with material from the late 70's to present. 10th list is now out. 11th list is in the works. I still have hundreds I haven't even sorted through. Send SASE for my list (with your requests). Send to: I Wanna, PO Box 166, Dept. MRR, Write Bro. Sta., Dayton, OH 45409.

PERPETUALLY ALIENATED emo grrrl (w/ conflictions) blown by the ill wind of maturity and education to Boston soon. Cursed intimidation prevents security in her ability to embrace me. Please know me hurridly. Ananda, 1137 W. Sharon Rd., Santa Ana, CA 92706.

CLASSIFIEDS

FEMALE WANTED in Boston or west of Boston to start sexually explicit lesbian mail order service and zine-very serious. All inquiries to Rich, PO Box 621 Maynard, MA 01754.

XXX HARDCORE XXX The auction continues. I've still got loads of hardcore rarities left. Straightedge, NYHC, Revelation gems. Send stamp for updated list. S. Petraske, PO Box 688, Canton, CT 06019. I am still looking for anything and everything YDK, shirts, demos, test pressings. Also any other Oi! records wanted.

X STRAIGHT EDGE CAPS X Really nice thick baseball caps with professional embriodery. Front has "Straight Edge" really big while the back has an Even the Score fanzine logo. Colors vary. Nothing dorky though. Triple phucking phat. $11 to Kyle Graydon, 108 Waterview Dr., Cola, SC 29212. 803-732-0247.

WANNA BUY SOME PUNK STUFF? You can get the newest auction list with tons of obscure punk collectors stuff. Not only records, but things you never knew exited. Just send a dollar (no checks!) and a long self-addressed envelope to: Auction List c/o Seidboard World Ent., PO Box 137-M, Prince Street Sta, NYC 10012 Make sure you ask for The Punk Auction List.

LIKE TO TRAVEL WITH NO MONEY? The World For Free is a travel organization that helps people share houses and apartments with others— all over the world. You can get information and a membership application for a long stamped self-addressed envelope to: The World For FreeE, PO Box 137-M, Prince St. Sta, New York NY 10012.

SMELLY T-SHIRTS punk rock t-shirts.Screen printing for the punkest bands Mudwimin,Grotus,Pansey division,Pecker Tracks,and Duh.Cheapest prices in the sceen.If it doesnt stink it aint Smellys! p.o.box77572 S.F.,CA.94107(415)5649364.

JAM RECORDS! Super Hits Vol. 2 out now! Six Washington bands and no grunge! Vol. 1 still available. $3 ppd. or both for $5 ppd. cash or M.O. Only, to: Jeremy Mcqueen/ PO Box 19806/ Seattle, WA., 98109.

POSTAL HALO: I need an intelligent, creative, sincerely out of step sister to exchange letters, etc. with. I'm 21, alone and up against the fuckin' wall. If I'm the only one who understands, I will reply, or else: Kendell/ 1621 Doolittle Rd Apt E/ Baltimore, MD 21221.

I KILL CATS and your next! I am looking for any and all rare/ live boots, etc. of social distortion. CD's tapes, vinyl. I will pay cash and will respond immediately. Oi. Jonathan Griz/ 5601 Timbercrest Trail/ Knoxville, TN 37909.

CONVENIENCE #1 OUT NOW. Has interviews with Mouthpiece, Feeding the Fire and Memphis Hardline. Send $3 to Convenience c/o Thor Sandvik/ Pauline Hallsvei 121, N-1410 Kolbotn, Norway.

"HELLOW" I HAVE A NEIGHBOR who does car stereos & car alarms. He does it for $10. Write me first. I'll give you a map. What else, a telephone number!! John Arispe, 862 E. Harvard Place, Ontario, CA 91764.

SET SALE: 100+ punk/ HC vinyl goodies, most $3-$8 (world: Double prices) postpaid. For full list, send SASE to A Lersten/ Route 2, Box 21/ South Haven, MI 49090. Adolescents 1st LP, $10; Discharge 1st EP, $10; Discharge, "Never Again" $12; Shellshock 1st EP, $8; Fiends "Beer" $10; Heart Attack "Subliminal" $10; Normahl "Harte Nacht" $8. No checks!

I'VE FALLEN AND I CAN'T GET UP!! It's mighty lonely sprawled out on the bathroom floor in my fugly green sweatsuit. Send me letters and photos to make the time pass quicker. Hurry, the ambulance's coming. DDave Wright/ 1306 Riverside Dr/ Wilmington, DE 19809.

SET SALE! Thousands of old and new HC records. Dischord, Touch and Go!, Revelation, old NYHC and a lot of SE. Send a SASE or 2 IRCs to Ryan Sikorski/ 10 Alexis CT/ Holmdel, NJ 07733. Also send want lists with the prices that you would pay.

THE MAN, THE MYTH, THE LEGEND: Join the Tommy D fan club! Send $.50 for lifetime membership or free if you send your life story. PO Box 20230/ Indianapolis, IN 46220.

BASS PLAYER (sort of) seeks others to make music with. Qns/ Bklyn/ NYC/ LI. I have a wide perspective on music. CRASS, Velvet Underground, Minor Threat, Doom, Sabbath, Swans. Hey, no Rockstars, Egoists or Virtuosos, please! Tell me who aAlbert Hoffman is! Psilobite/ Box 583/ Westbury, NY 11590-0583.

LOOKING FOR POP punk bands or melodic hardcore for a 7" comp. Please send demo, info, and phone #. Send to: Ryan Rinella/ 4921 Millwood Dr/ Broadview Heights/ Ohio 44147.

NEED BANDS for a 7" comp. want power pop or melodic stuff. First 7" for starting label. Get in touch. Ryan/ 4921 Millwood/ Broadview Heights/ Ohio 44147. Ps The Schlitz Ape is your life. Deal with it.

GOING ON A ROAD TRIP: can you help us out? 2 bored punk girls headed out west and states surrounding Illinois in late June/ July. Any help, places to stay, shows, hangouts; would be appreciated! Please? We're really hoping to meet some punks for a change! Replies to Julie; 1205 Sara Ln. Naperville, IL 60565.

JAPAN 7"s SALE OR TRADE: Systematic Death-flashback, Out-no-way out, Nightmare-ikasama, Gudon-howling, Gism-anarchy + victorious pict., Gil-conflict + Flexi, Gastunk-gazime + to fans, FVK-target + girl who rapes, Execute- criminal, Confuse-spending, Brain Death- personal, Hand the Sucker-vol.1 and more. Trade for pre-'86 7"s or sell for bids. To "Progression"- Leitgeb: Get pissed for my $50 and fuck off. P. Claude, Steinersmatt 113, CH- 6370 Stans, Switzerland.

TED BUNDY'S VOLKSWAGON 3 song blood red 7" features sound bites from Bundy's last day and the Incredible Hulk. Scrotum dragging lowend feedback screaming noise ditties about serial killing, cancer and killing Rush Limbaugh. 'nuff said. Already making top ten of '93 lists everywhere. $3.50 ppd to Medulla Oblongata Productions, PO Box 1337, Lexington, KY 40590-1337.

NEW WRITING for punk economics: Order MR. Socialist (poetry, short story, photos and free writing), or Dogbite (essay, short story, play, poetry,) both by T.E. Lutzenberger. Send $2 ppd./ ($3 ppd. for both) to: Javaman Press, 229 Baker St., Benecia, CA 94510.

COMICBOOK SALE! Image #1's set $40; Spiderman 1,1 - $72; XForce 1-21 $50; XFactor 68-88 $50; XMen (new) 1-20 $52; XMen (old) 276-300 $70; Wolverine 48-59 $30; XMen classic 59-82 $27; Ghost Rider 22-29 $20; Marvel Comics Present 1, 85-112 $45; Magnus 21-25, Bloodshot 1-3 $38; one set available for each. Send cash/money order: Tom Lutzenberger, 229 Baker St., Benecia, CA 94510.

HI, I'M A MALE aged 22 and very much into girls my age and under. Please write me an erotic story about us and I will return the favor. Into films, art, beer, cream on girls breasts, Mexican food, Insted, Gorilla Biscuits, Screeching Weasel, Nina Hagen. Excite and write to: Shorty, 12 Bloom St., Moonee Ponds, Victoria 3039, Australia.

HARDCORE! Initial Records has two brand new releases. Jackhammers debut 7" and a 7" from This World Rejected, (formerly Zero Tolerance.) Our other releases include: Pittbull - 7", Ricochet - 7", and guilt - 7". All 7"s are available for $3.50 each ppd. US and $5 each ppd. world. Initial Records, PO Box 251145, West Bloomfield, MI 48325. SASE gets newsletter/catalog.

FUCK SHIT CUNT read these and other swear words in Arnie Zine - comics, reviews, interviews, humor, politics and a hefty kick in the groin. Send $2 (40P/A4 SAE in UK) to: 16 Palairet Close, Brodford-On-Avon, Wiltshire, BA151US, England.

DIALOGUE ALTERNATIVE PRESS center wants to distribute your fanzine/ small press publication. For more information call or write: Dialogue Alternative Press Center, 712 W. Main St., Peoria, IL 61606, Attn: Tim. (309)676-4678.

VAMPIRES! Looking for people with obsessive interests in the vampire lifestyle. Especially those with information on vampire cults. Desperate to find others like us. Contact Jess Whidden and Jacque Choiniere at 52 Oak Grove Ave., Brattleboro, VT 05301.

LESBIAN TEENS: Need somebody to relate or chat with? Write and/or send artwork to: Sky-Blue-Pink, PO Box 386, Blandon, PA 19510.

10-15 CIVIL DISTURBANCE #10 is out now. Tons of political issues to read including things on Anarchism, racism, prison and much more. Also included is 10-15's D.I.Y. comp #2 - 60 minutes of chaos. Bands included are - Disrupt, Resist, Autonomy, Aus Rotten, Naked Aggression, Natural Cause, to name a few. Booklet also included. All of this for only $2 and 2 stamps ppd. Write 10-15 Dan, PO Box 181, Muskego, WI 53150.

22 YEAR OLD punk moving to Boston for school in the Fall. I need lots of friendly people to tell me about shows, places to hang out, cheap eats, etc. My favorite bands are Operation Ivy, SLF, Jawbreaker, Face to Face, and Pennywise. Please don't write if you're only into drinking or drungs. Steve Kammerer, 3511 Swan Trail, Rockford, IL 61103.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

JOSE JIMENEZ ARMAS from Mexico. I sent your records air mail, but they got returned. Did you change your address? Let me know. I have your records sitting in my room. Jeff. Computer Crime Records, 74 Osborne Ave., Norwalk, CT 06855, USA.

CHIBA DOWA'S new 7" single on red vinyl. Dumpster Rock at its finest!! Send $3.50 ppd. to Roughshod Records c/o A. Jarvis, P.O. Box 53, Bloomington, IN 47402.

SUPERCHARGE YOUR MIND! Legal (if you're legal), powerful, portable, available now. Details by mail. Pledge your allegiance to the Altered States of America, Box 38114-223, Houston, TX 77238. Experience the Revolution!

SPK NEEDED FOR BOOK: interviews, statements, discographies, names and ad-dresses of current/former members, original SPK literature (any language), etc. All contributors responded to, credited if used. Will buy/trade. Trevor Blake, Box 2321, Portland, OR 97208-2321, (503) 233-0431

MYOPIC DWARF FANZINE #4- The latest firmly throbbing issue features Captain Sensible, NoMeansNo, Herb Garden, Thrilled Skinny, Cowboy Killersand the Abs- 40 x 74 pages for only $2-50 postpaid from: Darren Watkins, 93 Hawkfield Road, Whitchurch Park, Bristol, B513 OBH, UK.

WANTED: GRIND, SPEEDCORE, death, black metal. Vinyl preferable. LP, 12" or 7". Anything metal, from early Venom to Napalm Death. Early Earache wanted (Mosh 1-10). Will trade. I've got early hardcore stuff & Subpop. Top dollar paid. Send me your list. No list too small. I'm not a dealer, I'm a collector. Robert Cleveland, 1705 Gateway, Middleton, WI 53562.

CUSTOM MADE BUMPER STICKERS: up to 45 letters and spaces. One sticker for $3, two for $5. These prices are post paid. Send your ideas and cash to D.P.I., Dept. 101, 3712 16th Ave, Kenosha, WI 53140.

THE GUILT "By My Own Device" new 7" record of punk-pop grunge featuring "Too Much To Say" and the title cut. Only $ 2.00 ppd. to B. Hibbert, 240 Winona Ave., Wash-ing-ton PA 15301

CREATIVE MELANCHOLY musician of brutal industrial funk, seeks subnormals in Seattle area for interaction. I'm gay w/black hair, brown skin and brown eyes with average looks and build; interested in just about anything, especially culture art and philosophy. New to area, would love to hear from anyone. "C.S.", 1300 S. Puget Dr. Box 130, Renton, WA 98055

NOISEVILLE RECESSION BUSTER! We want you to check out our goods - Cheap! 3 - 7" singles for $5! Choose: Swill, A/Tribe, Thing, Meathooks, DWG, Bench, Inside Out, OGF, others. List Alternates. Overseas, 3 for £5 or ¥1000. Postpaid! Want a new catalog? Send a buck or 3 IRCs. Send cash. Noiseville, P.O. Box 124(M), Yonkers, NY 10710.

NO POETRY, NO INTERVIEWS. No clippings. No typical angst. Guide to Nashville for travelers. Photographs. Art. Sexual liberation. People reviews. Cripple comics. This is me, this is what I do. Dollar to: Zero Points, 502 Stovall St., Atlanta, GA 30316.

THIMBLERIGGER #2 the extra phat no shit anti-love issue out now! Interviews with Faith Healers and Grumblebunny, columns, reviews, poetry, drawings, articles, + trippers guide to sexist sex. 36 pages o'fun for only $1 ppd. P.O. Box 8332, Rocky Mount, NC 27804. Bands and labels send stuff for review and radio play.

WANTED: People who love LSD, shrooms, Screechin Weasel, Face to Face, acid, hallucinagenics, tripping, Bad Religion, psychedelics, please write me. J.T., 12140 Central Ave. #107, Chino, CA 91710. Please send me tabs or just write, especially people in So. Calif. to maybe exchange information on things to do. I'm 28 also in the desert, and oh yeah, LSD. Bye.

YES, IT'S FINALLY HERE. The funniest crank call tape ever made. As heard on David Letterman & Howard Stern. Stern quoted "Every time I play this tape, I sport a magnificent woody." All the classics from the best selling "chet get's his phone tapped" & new ones fresh off the phone lines. Write J.T., 12140 Central #107, Chino, CA 91710. Only $4 ppd. - 100 minutes.

LISTEN TO CHET WRECK THESE FOOLS. Chet takes his sick mind and turns it on these poor bastards. Uncut, Chet destroys with these crank calls - 100 minutes only $4.000. Banned in the U.K. David Letterman calls this tape "Orgasmic." Don't be left out, be the first on your block - biggest fad since punk - hurry. J.T., 12140 Central #107, Chino, CA 91710.

BEDROOM BANDS! Send us your squeals, your evics, your reverberating farts, use your 4-track, your Toys R' Us tape recorder. Send sweet, buttery, crunchy tapes to Fresh Corn Music, 915 Cole. St. #386, San Francisco, CA 94117.

COW VOMIT - COW VOMIT - COW VOMIT zine, issues #1 and #2 out now!! Send $1 ppd. for either. Comix, music shit, #2 starts an ongoing story. Contributors needed: send comix, letters, any fuckkinthing. Orders/contributors send to: Vomitious Few, 202 Hillside Ave., Jenkintown, PA 19046-2007. And remember, cows are really UFO aliens disguised as livestock by the U.S. government.

ARE WE JAMMIN' YET??? North Bay punk with previous band experience is looking to form new band if your into NO FX - Weasel - Stupids, No Use For A Name, etc. Call me already. (707)869-1131.

XXX burn it down. Issue two is out now! 30+ pages of pure straightedge hardcore! All for only one dollar. May be the force be with you. 1202N 75th St., Downers Grove, IL 60516. Moving this summer to Mississippi.

FREE CATALOG with lowest prices on Doc Martens, Skull stuff, leather, creepers, biker jewelry, skateboards, rare hard to find punk vinyl 7" + LPs. Bands, I will list your tape, record, C.D. in my catalog. Send demo/price to Distinctive Merchandise Co., Dept. MX, 8132 Firestone Blvd. #281, Downey, CA 90241.

X EVEN THE SCORE FANZINE X No. 1 out now with Spirit of Youth, Worlds Collide, Down By Law, More Than Music Festival, plus tons of neat stuff like New Start's home phone number. 42 pages. $2 ppd to PO Box 8826 Cola, SC 29202. Help! We need artwork.

PATCHES $3.50 EACH POST-PAID!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-ebb, 7 Seconds, Cows, Op Ivy, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, send $3.50 each patch to: Jeff Hill, Box 1101, Morongo Valley, CA 92256. (714)449-3229. Call or write for your free, complete catalog.

STICKERS $1.00 EACH POST-PAID!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-ebb, 7 Seconds, Cows, Op Ivy, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials, send $1.00 each sticker to: Jeff Hill, Box 1101, Morongo Valley, CA 92256. (714)449-3229. Call or write for your free, complete catalog.

T-SHIRTS $13.50 EACH SHIRT POST-PAID to: Jeff Hill, Box 1101 Morongo Valley, CA 92256. (714)449-3229. Call or write for your free, complete catalog. Official Hooligan, Maltese Cross, Dr. Martens, Blitz, 2-Tone If You Don't Dance, Dance Craze, Specials Skank, Last Resort, Too Much Pressure, Skank Lic to Ska, Toasters, Crass, Sex Pistols, Anarchy, OPIV, Black Flag.

BACK-PATCHES $8.00 EACH POST-PAID TO: Jeff Hill, Box 1101, Morongo Valley, CA 92256. (714)449-3229. Call or write for your free, complete catalog. Official Hooligan, Maltese Cross, Dr. Martens, Blitz, 2-Tone If You Don't Dance, Dance Craze, Specials Skank, Last Resort, Too Much Pressure, Skank Lic to Ska, Toasters, Crass, Sex Pistols, Anarchy, Op Ivy, Black Flag.

HELP! Disrupt want to tour Europe Sept./Oct. '93. Are there any cool promoters out there that can help? Anything would be appreciated. We have t-shirts for sale. Two different designs. $8 ppd USA, $10 ppd world. $12 ppd. Japan + Australia. No checks. (617)592-5196. Peter Kamarinos, P.O. Box 2175, Lynn, MA 01903.

S.M.D. 9 SONG 7" Southern California hardcore $3 ppd. Money order or cash only to: Maury Vasquez, 8807 Arma St., Pico Rivera, Ca 90660

LOOKING FOR The Chops 7" (Holl.), Rondos/Railbirds split 7" (Holl.), Mort Subite 7" (Holl.), Cell Bog 7" (Bel.), Fresh Colour "Lady Shiva" 7" & first 5-song 12", Dietermeier "Jim for Tango" 7" (Swiss), WW XXIV 7" (Aus.), 7 Year Bitch "Lorna" 7", The Eat "Communist Radio" 7" & more. Have *lots* of rarities for trade! Write to: Edwin, Jaw van Galenstraat 164, 1056 Cy Amsterdam, Holland.

I'M MOVING TO NEW ORLEANS in September and need a clue as to shows and scenes! Into: Meteors, Cramps, surf bands, Estrus trash bands, Hickoids, New Bomb Turks, Dickies, horror movies, 50's trash, collecting useless junk that looks cool in my apartment, Vice Squad, Southern Culture on the Skids and more! Jack A, lost your address! Andrea Lauritzen, 60 Colborne Road, Brighton, MA 02135.

MAC HACKERS! OK, SO I'M a nerd. Trade progrock and swap infotainment. Your list gets mine. Write to Captain Fred Mertz, PO Box 7000-244, Redondo Beach, CA 90277.

CLASSIFIEDS

ART REVOLUTIONARY'S HANDBOOK. Outline for a complete and total revolution in the arts: music, art, film, writing, etc. Culled from the monthly Muse News. 30 pages, illustrated, $5 ppd. Send check to Tom Hendricks, 4000 Hawthorne #5, Dallas, TX 75219-2223.

U.K. FOLKS-Two college-type punk-folks (m/25, f/24) from Missouri planning a trip to Great Britain for a couple of weeks at Christmas '93. We'd like maybe a place or four to crash, or just some nice people to show us around during our stay/ We're vegetarians, non-racist, and really nice. Hospitality will be returned!!! Dane Galloway, 939 South Ave. #4, Springfield, MO 65806.

SEARCHING FOR: Rebuilding 7" comp. (Temperance), Encounter/Crivits split 7", No Exit, No Return 7" comp., Horizon Hardcore 7" comp., Encounter demo, Turning Point 7", No Escape 7", Intent 7" (Redemption). Send lists to: Dan Askew, 12817 Byars Rd., Grandview, MO 64030.

ALTERNATIVE ULSTER '93 - "Screw the Underground" Vol. 1, 7" EP featuring-Lazergun Nun, Repulse, Misled & Alumni Feedback. (4 of the best bands on the Northern Ireland scene. Don't ignore them!). Price - UK £2.60, Europe £3.00, USA/CAN/AUS. etc. £3.00 ppd. to Guy Trelford, 4 Moylena Grove, Antrim, Co. Antrim, BT41 4JN, N. Ireland.

ALTERNATIVE TENTACLES WANTED!!! Collecting old, out of print, rare ATR virus'. Need The Fartz, Amebix, Let Them Eat Jellybeans, and Not So Quiet on Western Front albums and others. Randall Flagg, 13057 Rose St., Cerritos, CA 90701 USA.

RECORD SALE: Social Distortion-Mainliner 7" $50; Undead-9 Toes Late 7" $35; Scream-Still Screaming LP $40; Omega Tripe-Angry Songs 7" $15; Mad Parade-Right is Right 7" $15. Write to Arthur Sagevick, 198 Robinson Ave., Staten Island, NY 10312.

OFFICER SENTENCED for groin beatings t-shirt. Actual newspaper article about a cop who lined up a bunch of skaters and whacked their weenies with his nightstick while singing a deraged version of the Brady Bunch theme. $6 US, $8 World. How silly! Bob/3421 S.E. Micanopy Ter., Stuart, FL 34997/USA.

I NEED-Tar Babies "Nightmares" 12", Heresy "Thanks" 7", Kangrena 7" Finnish Spunk LP, Propaganda Live LP, Bastards' Siberian Hardcore LP. Have some good trades. Jock/6 Woodbyth Rd./Peterborough/PE1 3PE/ England.

FOR SALE: 70's and 80's punk/hardcore/ new wave and rock'n roll. Many hard to find 7" and 12" records. Send SASE to: Metamorphic Records, Tom Miller, c/o Trinity Cathedral, 2021 E. 22 St., Cleveland, OH 44115.

LIBERATION ZINE & TAPES is a Brazilian DIY project that was set up to provide more information on the hardcore thing around here. So please, bands and contributors: send your demos, scene reports, articles, etc. c/o Marcos M. Saurez, R. Tenente Mauro de Miranda 217/23 Sao Paulo-S.P. 04345 BRAZIL.

GG '93 one-shot tour zine being compiled. Send reviews, stories, art, press clippings, info./zines, pictures (S.F. pix anyone?), etc. on GG shows (past and '93 tour), or GG in general. Submit; get copy. Rob, PO Box 549, Millbrae, CA 94030.

STARTING A ZINE. Completely punk rock. Band interviews done by mail. Write to have your band included. Free personals to those not benefitting financially. Help is needed! Send stuff! Demos! Anything! Donations accepted. I am making no financial gain. Write to: Hop Skip And A Jump Zine, c/o Rubberbland, 804 Voltamp, Ft. Worth, TX 76108.

THE BLASTERS WANTED!!! Will buy used or new Blasters albums or CD's. I have the Blasters Collection already. Randall Flagg, 13057 Rose St., Cerritos, CA 90701, USA.

ARE WE JAMMIN' YET? North Bay punk into NoFX, Screeching Weasel, Jawbreaker, etc. Looking to start band w/others into same scene. Call me. (707)887-0204.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

REAL KIDS, Bristols, Classic Ruins, Unnatural Axe, Volcano Suns, Two Saints, Prime Movers, Outlets, Nervous Eaters, Voodoo Dolls, Slaves, Tom Dickie and the Desires, Eels, Underachievers, Queers, Dawgs, Rubber Rodeo, Stains, Wrecking Crew, Bound and Gagged, Mung, Gorehounds, Big Meat Hammer, The Balls, Groinoids, Accidents, Organ Donors, Rising Suns, and many more. Get on our mailing list now! Warning: Some tapes contain unsuitable language and offensive gestures. Boston Archives, PO Box 232, Newton, MA 02165, USA.

NODINE RECORDS first cassette release of Infestation "Comatose". A four song EP of grinding death core from New York. With a new line up, a new sound of fat riffs and brutal vocals. Studio produced. $4.00. Send to Infestation c/o Dennis Gladwell, 326 Walnut St, Yonkers, NY 10701. T-shirts also available for $6.50 (send SASE for picture of print, and any other info).

FREE 3 SONG CASSETTE The latest and the best from Skidd Freeman. "What a Crazy Ride" Shoelace #4. "A Lot of Fun" File 13 #14. "Like Being Inside the Brain of a Lunatic" Gajoob #9. Send three 29-cent stamps to: Skidd Freeman, POB 4281, East Lansing, MI 48826.

VIDEOS FOR SALE OR TRADE: 1000 shows. GG, Fear, Fugazi, Rollins, Helmet, Mummies, Body Count, Dwarves, Jesus Lizard, Scrteeching Weasel, Mudhoney, Green Day, Buttholes, Social D, Danzig, Sonic Youth, Carcass, Entombed, L7, Lunachicks, Soundgarden, Pearl Jam, Bad Religion and many more. Write Merle Allin, 214 E 24th #2H, NY NY 10010. Call (212)889-8334. Traders send list. All others send $1.00 for XL list.

CLUB GROTESQUE has a cool tape (hi quality) by Headslave. A mere $5 ppd. Write for a catalog: PO Box 52023, N. Vancouver, BC, V7J 3T2, Canaduh. Computer users modem connect at (604)255-2431 to down load catalog (fidonet 1:153/793).

QUALITY AUDIO FOR SALE AND TRADE!!!! Not an unsatisfied customer yet!!! Jesus Lizard, Urge Overkill, Unsane, LGoat, Cell, JSBExplosion, Pavement, Killdozer, Scratch Acid, Helmet, Hyenas, Didjits, Green River, Rapeman, Big Black, Halo of Flies, Royal Trux, CopShootCop, Tar, Monster Magnet, Sebadoh, Amrep, Sub Pop, T&G, Estrus, K, Dischord ... You name it!!! Reasonable prices!! Send SASE or IRCs for tons of rock throb info: Kingpin, 175 Spring Court #12, Athens, GA 30601-2269 U.S.A.

WOWWY ZOWWY!!! Live tapes for trade — Rollins, Smashing Pumpkins, Mr. Bungle, Melvins, Primus, and more.... Great quality audio. NO CRAP!!! Not in this to make cash - you send me your list and I'll send mine! Send list and S.A.S.E. to - Morbid Sounds, 24108 River Lane, Waukesha, WI 53188.

YOUTH OF TODAY VIDEO! Live in Connecticut 1988. Also includes "No More" promo clip. Complete show and promo professionally duplicated from my masters! Available in VHS - NTSC/PAL format (please specify). $18 ppd for US and Canada. Japan add $10, Europe $7.50. Cash/money orders (US funds only!) payable to D. Fitch, Stinkmuffin, Suite 118, PO Box 3710, Milford, CT 06460, USA.

SHELTER VIDEO! Live in Connecticut 1990. Their very first show with Porcell and Sammy! The complete show professionally duplicated from my master! Available in VHS—NTSC/PAL format (please specify). $18 ppd for US and Canada. Japan add $10, Europe $7.50 cash/ money orders (US funds only) payable to: D. Fitch, Stinkmuffin, Suite 118, PO Box 3710, Milford, CT 06460, USA.

BIG NEW PLAID demo. 30 songs, 1 hour. Influenced by Jad Fair, Eugene Chadbourne, Daniel Johnston, The Fall. Includes free patch. $6 ppd (cash or check) to Stephen Kuchna, 13535 Elbur Lane, Lakewood, OH 44107.

FAST/RAW HC/crust/grind bands needed for No Pain III, HC/Punk bands needed for No Pain IV. J-P Muikku, Vanhatie 9, 81750 Pankakoski, Finland

BIOHAZARD. I'm looking for an audio recording of their live performance played on November 20 '92 at "Royal Court" (Liverpool, UK). I need it in its entirety, best quality as possible. Buy/trade with other HC-bands live recordings. Write to Alain Herszaft, av. V. Olivier IOA/ Box 67, 1070 Brussels, Belgium.

NO PAIN II comp.tape. HC/Punk. Anopin Surma, Toxic Narcotic, War System, Uutuus, Jatkuva Hulluus, Forca Macabra, W.O.R.M, Kapteeni Perkele, Extremamente Irritante+4 Price; 4$ Euro 5$ others. From; J-P Muikku, Vanhatie 9, 81750 Pankakoski, Finland

TAPE TRADERS!! Your list gets mine. Thousands of titles. Looking for studio/demo/rarities of punk/HC, ska/reggae, rap, metal, doors, spoken stuff, whatever. Prefer regular bias tapes, negotiable. No overseas traders, sorry. Patt Dunn/ 88 May Street #2/ Worcester, MA 01602.

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8 TRACK TAPES will destroy CDs. Our 8 tracks have bonus cuts unavailable elsewhere! Bunnybrains, 76% Uncertain, Letch Patrol, Anti-Seen, Violent Children, etc. $5 each. TPOS, 12 Mill Plain Road, Danbury, CT 06911.

FREE DEMO! 5 song demo with lyrics. The band is CEREAL from Orange County, CA and the demo is yours FREE simply by sending a blank tape to Cereal, 16576 Mt. Kibby Street, Ftn. Valley, CA 92708.

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REVERSIBLE DISTRIBUTION "JOIN THE STRUGGLE" comp cassette includes booklet, TDK, 11 bands, 22 songs: Anal Kitties, Three Year Jinx, Nemo Dog, Robo 2000, Nightmare of the Elf, Slug, 3CD, FYP, Package. $2 ppd. Bands send stuff for next one. PO Box 3455, Oakland, CA 94609-0455.

WANTED TO TRADE for videos of Howard Stern, Devo, Hard-Ons, adult. What do you want? BDX, PO Box 482, Paoli, PA 19301.

MELVINS LIVE VIDEO 4-camera shoot from May 1991 (with the amazing Joe Preston), good sound, cool color cover $15. Atomic 61 "Heartworm" 10" raging power only $6, tape $5. Atomic 61 "Blue Christmas" 7" on Sympathy $4. Hip Clown Rag #2 w/ 7" featuring Crayon and Veronica Lake $4. Feminist Baseball #11 $4. Summer Afternoons (tape compilation w/ Dosed Bernie, Stuffd Bear and others) $4 ppd. Checks to Jeff Smith c/o Box Dog Sound, PO Box 9609, Seattle, WA 98109.

HELP! LOOKING FOR LIVE VIDEO and audio of the following: Inside Out, Iceburn, Underdog, Into Another, Soulside, Embrace, Downcast, Quicksand, etc. Will trade or buy. Tell me what you have and I'll send you a list in return. J. Lamonea, 860 Castac Place, Pacific Palisades, CA 90272.

BRUTAL-CORE, PUNK FUCKEN THRASHER looking for recordings of the following bands: Th' Inbred "Family Affair" LP, Human Sufferage (anything), Stains LP. I am also looking for tape traders, if you're into brutal punk/ hc/ thrash, please write me. Your list will get mine. No rip-offs! and no stupid fucken death metal, either, you got it?! Cesar Morales, 322 11th St. #3, Racine, WI 53403.

HOSERS! BERSERK'S NEW DEMO "Jolt Cola Fiesta" is only $3 ppd. 24 songs, awesome brutal production, guaranteed the fastest band around. Period. (Over 20 drumbeats per second!) So order yours now, dammit. R-T Records, 13706 West Bay Place, Midlothian, VA 23112. Also send 50¢ for a mailorder list (free with order).

FREE CASSETTE TAPES! By trading with other punks like yourself. Up to 60 words free classifieds for tape swaps, penpals, bands, distros, zines, etc. Send $1 for a copy of Technicolor Yawn Adzine, P.O. Box 7000-244, Redondo Beach, CA 90277.

FUNK ASS PUNK NOISE, BABY. Perv Idols, hot S.F. band. 5 song demo release plus zine and interview. Only $3.00 cash! Just trying to break even. Chas Parker meets Bad Brains! and more! Send us your tape! Interaction reaction. Keep communication alive. Write us! We rule! So do you! P.O. Box 423196, S.F., CA 94142-3196.

YUCKYBUS WRECKIDZ wants Punk/HC/Funk/Ska/ Reggae bands for compilation tapes, records, and for recording/distribution. Bands please send your demo, garage recording, 7", promo. stuff, etc. 100% guaranteed response to bands forwarding material. Send to: YuCkYbUs WrEcKiDz, 8321 Loma Terrace, El Paso, TX 79907. We book shows too!

LETHAL FINGER PRODUCTIONS We are looking for bands for our latest TV show. The viewership consists of over 100,000 people here in Michigan. Send band videos, records, cassettes, whatever for free publicity. You get no *Money*, but neither do we. Lethal Finger Productions, 1232 Avon Manor Rd., Rochester Hills, Michigan 48307 No Lame Fux!!!

LIVE TAPES WANTED & offered by: Clash, Dead Kennedys, Exploited, Jimi Hendrix, Nirvana, Ramones, Sex Pistols, Talking Heads and Victims Family. Please send yuor list and you'll receive mine! Also offered lots of Adam Ant & Sigue Sigue Sputnik audios (live & demo), some very rare! Send your list to: Catrinus Nouta, De Kamp 4, 8851 GN TZUMMARUM, Netherlands, Europe.

RARE VIDEOS: Another State of Mind (Punk documentary), Alien Sex Field-Live Tokyo, Butthole Surfers-Blind Eyes See, Buzzcocks-Live Reunion 1989, Birthday Party-Pleasure Heads/Live UK, Bauhaus-Live London, Clash-Live Japan/Paris, DKs-Live Portland, Joy Division-Substance/Youngmen, D.O.A. (Punk documentary), Way They Were (Punk documentary), Punk London (Punk documentary); $25 each. BHMC, PO Box 71869, Madison Hts., MI 48071.

HEADCOATS, MUMMIES, GORIES, garage, punk 60's/ 70's punk rock, psychotronic T.V./ movies, etc. Got video of the above? Lets trade! I'm also starting a Rock'nRoll cable access show, so likeminded bands should get in touch. Barry Goubler, 120 1/2 N. Solomon, New Orleans, LA 70119. (504)482-4146.

METAL/HC VIDEOS: Ultra rare shows by Discharge, Pentagram, Agnostic, Biohazard, Type O, Entombed, Deceased, Saint Vitus, Dead Boys, Carcass, Dictators, Cathedral, Paradise Lost, Deicide, Dismember, Hole, S.N.F.U., DYS, Sheer Terror, Carnivore and Hawkwind. Mike, PO Box 226, Merrifield, VA 22116-0226.

LIVE IN ITALY audio/video (PAL) bootleg and TV/ Radio recordings about many hardcore, punk, thrash, noise, grind, death, band. I'm looking for traders; female is better. Send list. Luca Evangelista, V. Modignani #109, 20161 Milano, Italy.

LINT DEMO-5 songs. 3 studio, 2 live. Oregon hardcore, comparisons have been made to Minor Threat, Black Flag, Agnostic Front, etc., hardcore, with a hint of melody. So, 5 songs, long foldout cassette cover, sealed 4 bucks ppd. to: Disfunctional Records, PO Box 154, Newport, OR 97365. Thanks.

HEAVY METAL/THRASH/TECHNO D.J. Looking for any demos from any bands. I'm starting a new radio show and need lots of demos to get started. If you send it I'll play it and you'll get the recognition you deserve. Please no jam-box recordings, ust be at least 4 trak quality sound. Include biography of band if possible. Contact: Dave Standifer, 226 28th Avenue East, Tuscaloosa, Alabama. 35404.

VIDEO: BAD BRAINS, BEASTIE BOYS, Beefeater, Big Boys, Bikini Kill, Circus Lupus, Cypress Hill, Dag Nasty, Drive Like Jehy, Embrace, Ignition, Iron Cross, Kingface, Marginal Man, Melvins, Minor Threat, Minutemen, Muffs, Mummies, Nation of Ulysses, Pain Teens, Ramones (77 &78), Rocket from the Crypt, Scream, Seven Seconds, Soulside, Sun Ra, Superchunk, Tsunami, Unrest, Velocity Girl, Void, Ween, Wool and others. Send a large (not small) SASE to: Joe Hunter, PO Box 59132, Dallas TX 75229

VIDEOS AVAILABLE ON ALL WORLD SYSTEMS! Current 93, Biohazard, Beastie Boys, Gorilla Biscuits, Jawbreaker, Killing Time, Agnostic Front, Rollins, No Fx, Ministry, Operation Ivy, Ramones, Laughing Hyenas, Bikini Kill, Dinosaur Jr., Exploited, GG '93, GBH, L-7, Cromags, BAbes, Diamanda, Napalm Death, Big Boys. Over 2000 shows. Send #1 for BIG LIST: P DeMattia, 8 Haddon Road, Hewitt, NJ 07421-2329, USA. (201) 853-4420.

VIDEO: IF YOU FILM AND WANT to trade or have anything by the bands below, then get in touch! Joe Hunter, POBox 59132, Dallas TX 75229. Looking for: Rocket From the Crypt, Cupid Car Club, Boredoms, Shudder to Think, Fastbacks, Warlock Pinchers and Onyx.

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DESPERATELY SEEKING THC tape w/"Home Park," "Cheated by Death" etc. Live bootlegs of newer Ministry write me (pen pals too). Carcass, 6307 B Melrose Tr., Austin, TX 78727.

BODIES IN THE STREETS, black flags flying, Jesus tripping on acid pissing in his pants and saying fuck all you followers and fuck authority. The CNF Video is only $15 postage paid to: CNF POB 9152, Va. Beach, VA 23450.

VIDEOS (600+) FOR SALE/TRADE: Dinosaur Jr., Rollins, Zorn, Beastie Boys, Fugazi, Kiss, Descendents/All, Nomeansno, Melvins, Op Ivy, Nirvana, L. Hyenas, Jesus Lizard, Lunachicks, L7, etc. Want similar + 70's TV shows/cartoons. Traders send lists: Oogy, 1560 Bloor St. E. #71, Mississauga, Ontario, Canada L4X 1R8.

SKA VIDEO - ENGLISH BEAT: Videosounds 1980, Rockpalast 1981. The Tube & various UK TV appearances. Also Dance Craze film. $20 postage paid on TDK-EHG. Money order. Jim Russo, 136 E Main St #33, Bloomsburg, PA 17815.

1 LOW GEN VIDEOS for trade: GG Allin, Dwarves, Jim Rose Circus Sideshow, NoFX, L7, Ramones, Murphy's Law, Lisa Suckdog, SNFU, Agnostic Front, Fear, Straight Ahead...Trade For: GG Allin (93), Babes in Toyland, Poison Idea, GWAR, Misfits, Disgusteen (Movie)...Michel Gagnon, 1550 9iem Rue, Grand Mere, PA, G9T 5M5, Canada. Next day reply!

SWINGING MUSAK hour-long compilation of baked tunez from 6 Texas bands. By the Ayatollah of Rock-n-Rolla and get yers quick! Send $5 cash only: cDc communications, PO Box 53011, Lubbock, TX 79453. Yowsa!

VIDEO: Do you tape in your area? Have you taped in your area? If it was even a one-off thing you did when a cool band came to town, I may be interested. Rewards consist of choosing from my shows, or in rare cases, receiving money. Joe Hunter, PO Box 59132, Dallas, TX 75229.

NEW ADDRESS FOR 44 CALIBER RECORDS and Lacy The Video Tape Trader. 469 W Forest #2, Detroit, Michigan 48202. Hundreds of videos for trade. Write for list.

VIDEOS FROM 70S TO 90S! L7, Babes, Nymphs, Foetus, Misfits, Ramones, Plasmatics, Jett, Iggy, Rollins, Lizard, Lunch, Nirvana, Kiss, Queen, Cooper, Quatro, Cher and more! Your list or SASE to: M Cronin, 630 Jones #7, San Francisco, CA 94102.

RECTAL PUS: Demo, 49 songs of noise-core mayhem. $3 cash. Bands, send stuff for nois/grind/hardcore compilation. Chaotic Noise Productions, 1022 Summit Lane NW, Roanoke, VA 24017.

Big Boys

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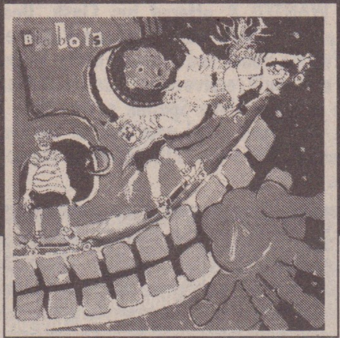
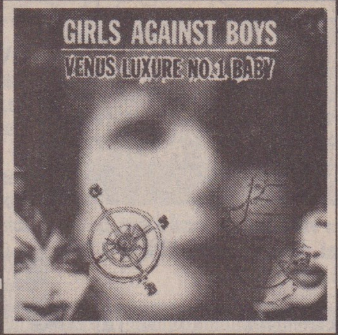


Fat Elvis Compilation CD/CS



LP/CD/CS

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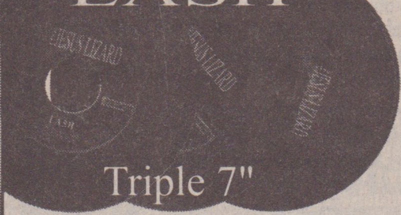
LASH



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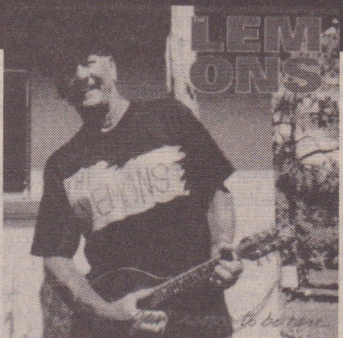

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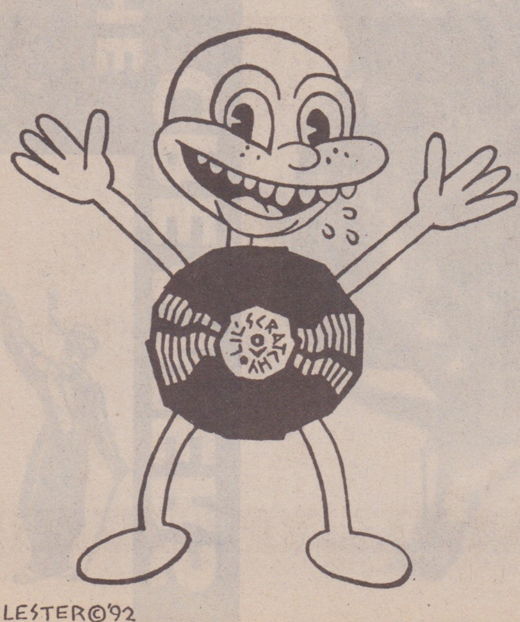

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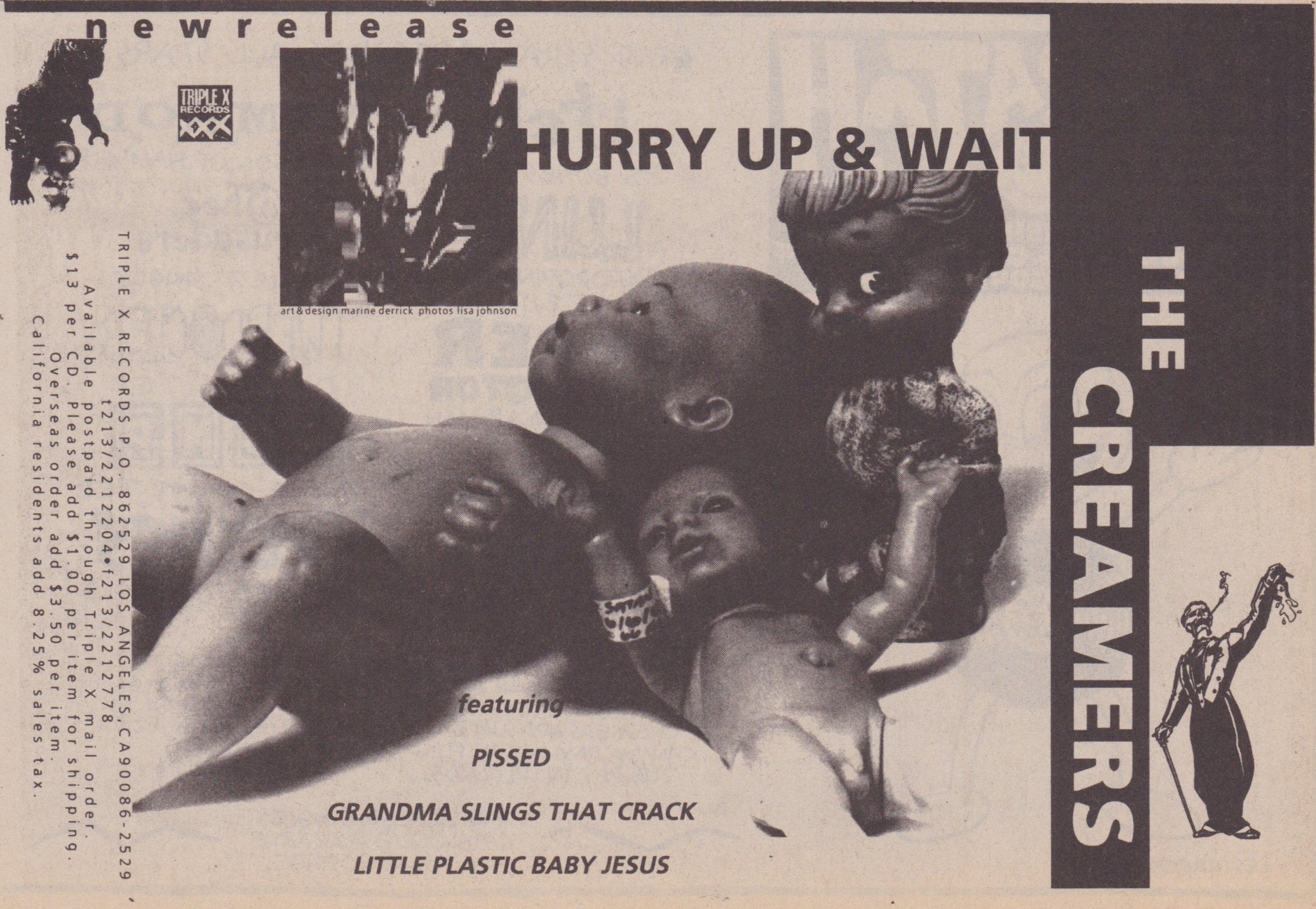
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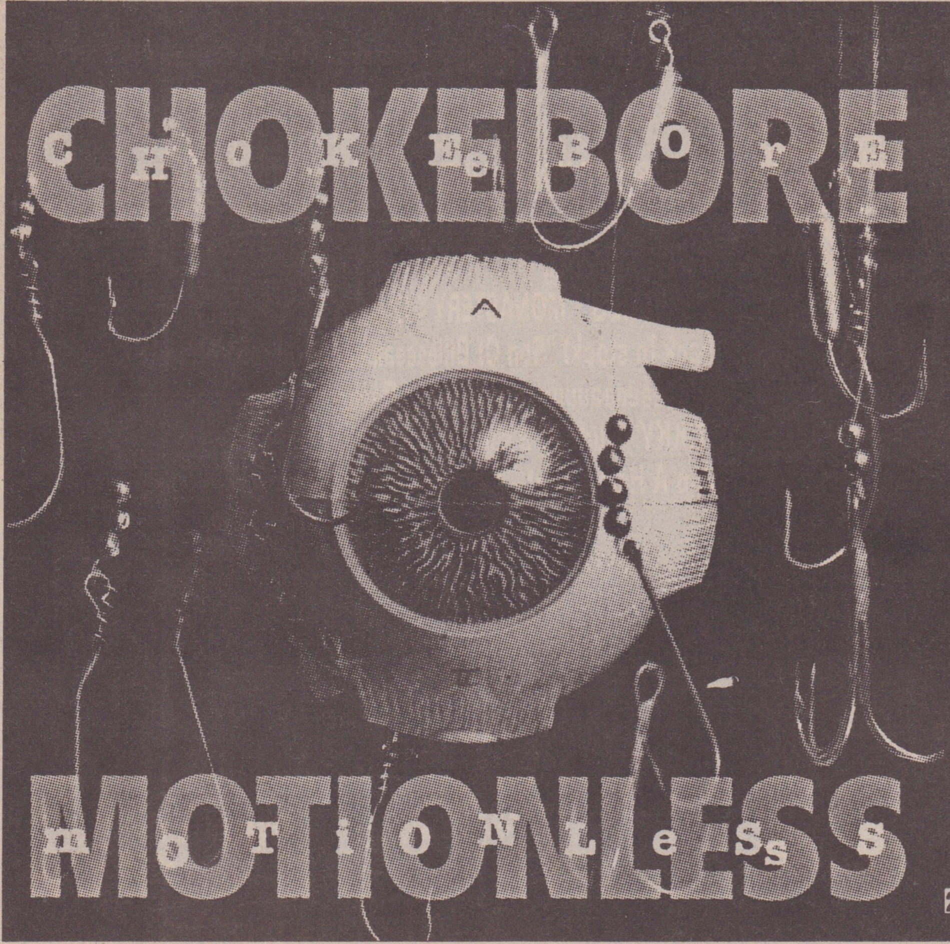

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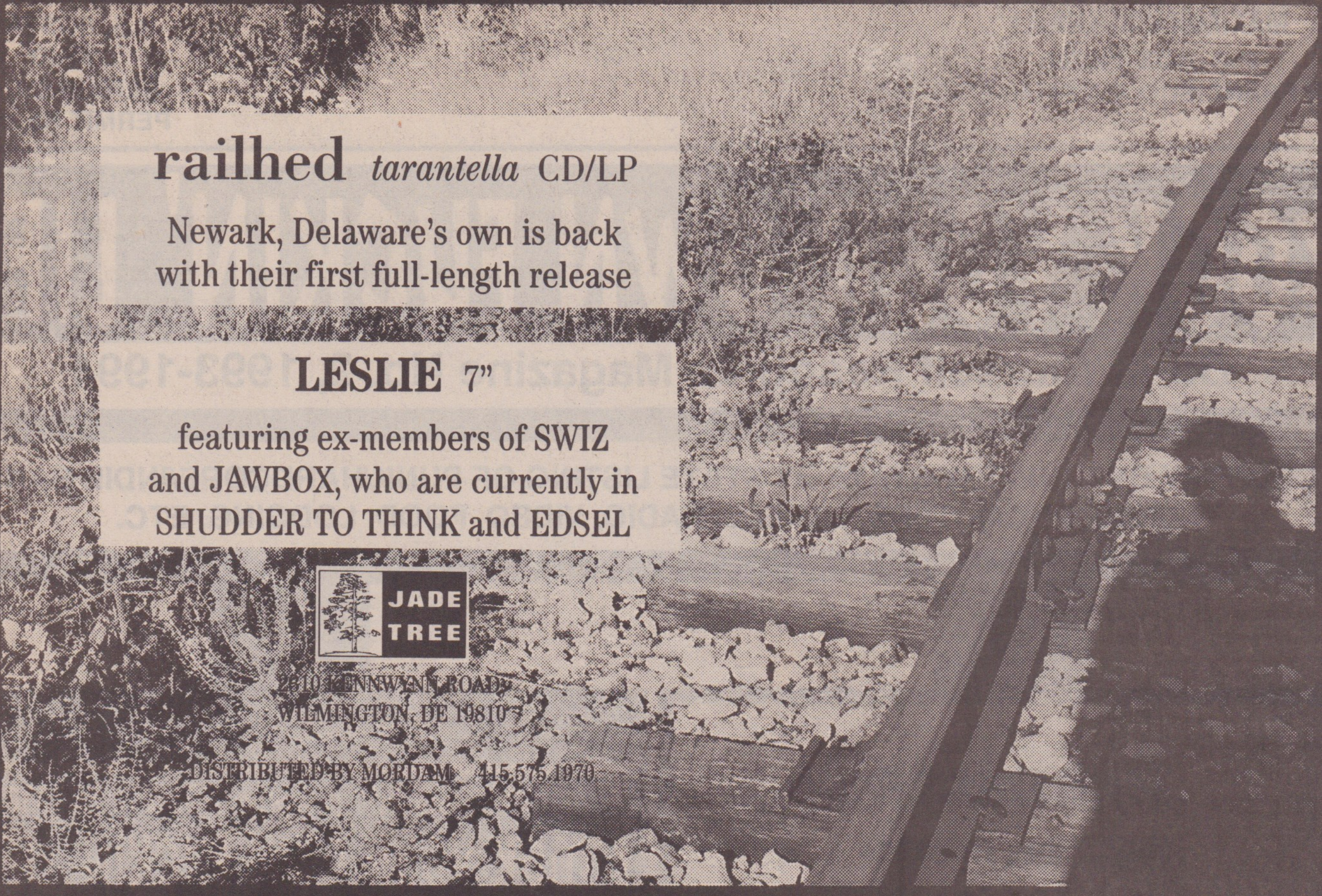

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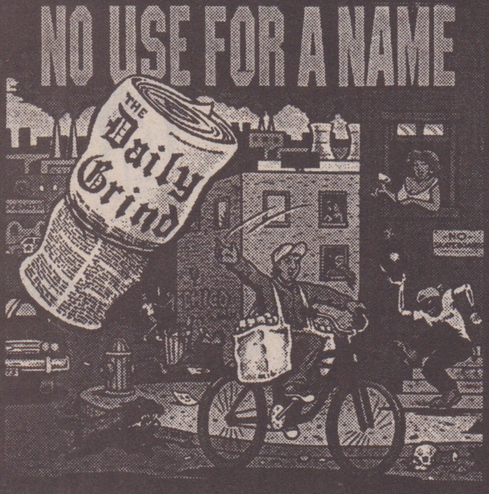

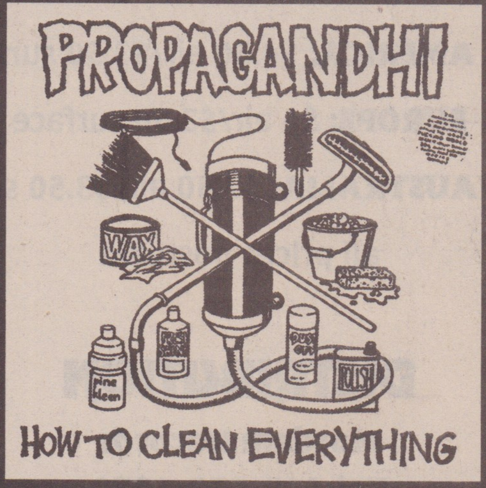

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